

CHOICE
OBSERVATIONS
UPON THE
ART OF PAINTING.

Together with

VASARI's
LIVES

Of the Most

Eminent PAINTERS,

FROM

CIMABUE

To the Time of

L. aglionby

RAPHAEL and MICHAEL ANGELO.

With an **EXPLANATION** of the
DIFFICULT TERMS.

LONDON:

Printed for R. KING, at the *Prince's-Arms* in
St. Paul's Church-Yard. MDCCXIX.

CHOICE
OBSERVATIONS

UPON THE

ART OF PAINTING.

Together with

VARIOUS

LESSONS



OF THE MUSEUM

EMINENT PAINTERS

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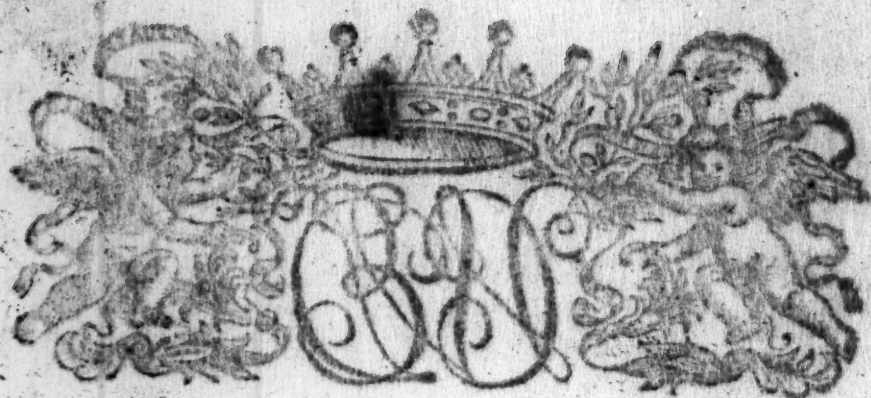
With an EXPLANATION of the
DIFFICULT TERMS.

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TO THE
RIGHT HONOURABLE
WILLIAM
EARL OF DEVON
BARON
CAVENDISH OF HARDWICK,
KNIGHT OF THE BATH,
AND
LORD LIEUTENANT
OF
DARBY, &c.



TO THE
RIGHT HONOURABLE

WILLIAM
EARL OF DEVON
BARON

CAPENDISH OF HARTWICK

KNIGHT OF THE BATH

AND
LORD LIEUTENANT

OF
DARBY &c



THE EPISTLE
DEDICATORY.

MY LORD,



THE Liberal ARTS
(amongst which, with the
Greeks and Romans,
I place Painting) do so
naturally depend upon the
Countenance of Great Men,
that without their Protection, they seldom take
Root enough to defend themselves against
Envy

The Epistle Dedicatory.

Envy and Ignorance: Nor, on the other side, does Greatness it self, though never so Luxuriant, either sit Easie in its present Enjoyments, or live Kindly in the Memory of Posterity, without those Ornaments of its Power, the Arts and Sciences. But this Aliana of Knowledge and Greatness, is always more Conspicuous, where the Mæcenias is not only a Lover, but a Judge of the Beauties of Ingenious Productions: This being, where could I have sought a Patron, but in your Lordship, for the Improvement of an Art, which makes one of your chiefest Delights; and in the Knowledge of which, you show as much Skill as the Artists themselves do in the Execution. Secret Beauties are the great Charm of Life to Dilicate Souls; but they want nice Observers to be enjoyed; and Pictures have that singular Priviledge, that though they seem Legible Books, yet they are perfect Hieroglyphicks to the Vulgar, and are all alike

The Epistle Dedicatory.

to them. 'Tis to remedy in some measure, this Misfortune of so noble an Art, that I have taken the pains; your Lordship will see if you daign to look into this Volume, which is Humbly Dedicated to you: The World, I am sure, will justifie my choice of a Patron, whatever they may do for the Book it self; for in your Lordship, besides Nobleness of Birth, and Eminency of Fortune and Dignity, there is an Innate Sweetness and Candour, accompanied with a Serenity of Temper, and Firmness of Courage; which draw to you the Vows and Respects of Mankind, and make Offerings of this Nature to be but just Tributes to so known a Merit. I should hardly, after this, dare to mention my particular Obligations to your Noble Family, could I hope for a more favourable Occasion of Expressing that Gratitude which I owe: They were laid upon me, not only in my Infancy, but even some days after my Birth; and so Generously contrived, that they
are

The Epistle Dedicatory.

are like to last as long as I live : And therefore I reckon my Dependance to be a part of my Being ; and shall as soon forfeit the one as the other : I am only sorry that Fortune concurs so little with my Wishes, as to have made me hitherto an Useless Servant to your Lordship, whose particular Merit I have always as much Admired, as others may do the Splendour of your Fortune ; the Influence of both will, I hope, be felt by this Noble Art of Painting ; and I in my particular, shall be continually studying how to express my Devotion to your Lordship's Service, in a better Manner than by barely assuring, as I do now, that I am,

My Lord,

Your Lordship's most Humble,

Obedient, and Obligated Servant,

William Aglionby.



The Preface.



F the desire of perpetuating our Memories to posterity, be one of the noblest of our Affections here below, certainly those ARTS by which we attain that kind of Immortality, do best deserve to be Cultivated by us. Therefore *Historians* and *Poets*, who keep, as it were, the *Registers* of Fame, have always been
a Courted

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Courted by the Great and by the Good, as knowing that the Merit of their Actions depended upon their Pens; but because those very Men through whose Hands such Glorious Atchievements were to pass, might either be led away with *Passion*, or swayed with *Prejudice*, to make a false Representation of them to the *World*. Providence yet kinder, gave us two Arts, which might express the very Lines of the Face, the Air of the Countenance, and in it a great part of the Mind of all those whom they should undertake to Represent; and these are, *Sculpture* and *Painting*.

Michael Angelo, the famousst Sculptor of these Modern Ages, looking one day earnestly upon a Statue of *St. Mary*, made by *Donatello*, after ha-

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having long admired it, said at last,
That if Saint Mary were like that Statue,
he would have believed his Gospel upon his
Physiomy, for it was the honestest Face
that ever was made. 'Tis hard to say,
whether he commended the Artist,
the Saint, or the Art it self most by
this Expression : But this Inference
we may make from it, That if the
Faces of Heroes do express the Great-
ness of their Minds, those Arts which
perpetuate their Memory that way,
are the truest of all Records. This
made Alexander so sollicitous, that
none but Apelles should draw his Pi-
cture: and caused Charles the Fifth to
value himself, upon having sat three
times to Titian, as if he had obtained
three Victories over Death and Mor-
tality. But there is in these Arts a
charm

The Preface.

Charm for the *Survivours* as well as for the *Dead* : And who is there of a *Vertuous MIND*, or an *Inspiring SOUL*, who is not infinitely pleased to contemplate the *Looks*, the *Meen*, the *Air* of those who have done great things amongst Men : the *Majesty* of *Alexander* ; the sharp *Quickness* and piercing *Selerity* of *Cesar* ; the *Tranquil Magnanimity* of *Scipio* ; the *Beauty* of *Cleopatra*, are still extant in their *Statues* and *Medals* to such a degree, that none of the *Curious* would ever go about to give them another *Countenance* than those that have been transmitted to us this way.

I shall not undertake to determine here, which of these two *Arts* deserves our *Admiration* most : The one, makes *Marble-Stone* and *Brass* soft and tender : the other, by a strange sort of
of

The Preface.

of *Incantment*, makes a little *Cloth* and *Colours* show *Living Figures*, that upon a flat *Superficies* seem *Round*, and deceives the *Eye* into a *Belief* of *Solids*, while there is nothing but *Lights* and *Shadows* there: But this I may say in favour of the *Art of Painting*, whose praises I am now to *Celebrate*, That it certainly is of a greater *Extent* than *Sculpture*, and has an *Infiniter Latitude* to delight us withal.

To see in one Piece the *Beauty* of the *Heavens*, the *Verdant Glory* of the *Earth*, the *Order* and *Symmetry* of *Palaces* and *Temples*; the *Softness*, *Warmth*, *Strength*, and *Tenderness* of *Naked Figures*, the *Glorious Colours* of *Draperies* and *Dresses* of all kinds, the *Liveliness* of *Animals*; and above all, the *Expression* of our *Passions*, *Customs*, *Manners*,
Rites,

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Rites, Ceremonies, Sacred and Propbane :
All this, I say, upon a piece of portable *Cloth*, easily carried, and as easily placed, is a *Charm* ; which no other Art can equal. And from this *Idæa* of the Art, we may naturally derive a Consequence of the *Admiration* and *Esteem* due by us to the Artist ; he who at the same time is both *Painter, Poet, Historian, Architect, Anatomist, Mathematician, and Naturalist* ; he Records the *Truth*, Adorns the *Fable*, Pleases the *Fancy*, Recreates the *Eye*, Touches the *Soul* ; and in a word, entertains you with *Silent Instructions*, which are neither guilty of *Flattery*, nor *Satyr* ; and which you may either give over, or repeat with new Delight as often as you please.

If these *Qualities* do not sufficiently

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ly recommend the Owner of them to our Esteem, I know not what can; and yet by a strange *Fatality*, we name the word *Painter*, without reflecting upon his Art, and most dis-ingenuously, seem to place him among the *Mechanicks*, who has the best Title to all the *Liberal Arts*.

Antiquity did not so, and whoever shall read the Tenth Chapter of the Thirty-fifth Book of *Pliny*; which is nothing else but an *Encomium* of this Art and its Artists, will find, that Great Princes, and the most Dignified Magistrates, thought *Painters* fit to be their *Companions*. *Alexander* was as often found to be in *Apelles's* *Painting-Room*, as in his *Pallace*; and to Oblige him, parted with the Beautifullest of all his *Mistresses*, because he

The Preface.

saw she had Wounded *Apelles's* Heart: *Demetrius* chose rather to Raise the Siege of *Rhodes*, than to ruine a Piece of *Protogenes's*, which was painted upon the place where he could have best Annoyed the Town; and while his Camp was before it, would often go to see *Protogenes* at Work, in a little *Coun-try-House* he had within the Precinct of the Camp: And to show the Breeding and Wit of the Painter, as well as the Politeness of the Prince, I cannot omit the Answer *Protogenes* gave *Demetrius*, when he asked how he durst continue to Work with so much Tranquility in the midst of the noise of Arms, and the Disorders of a Camp? He Civilly replied, *That the knew Demetrius had War with the Rhodians, but he was sure he had none with the Liberal Arts.* But

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But to come nearer our own Times ; Francis the First, was so in Love with Painters, that he got Italian Painters at any Rates, and obtained of *Andrea del Sarto*, and *Lionardo da Vinci*, to Honour his Court with their Presence and Works ; as he did the latter, with visiting him when he lay a dying, and suffering him to expire in his Arms. Charles the Fifth, was so fond of *Titian*, that he gave his very Courtiers some Jealousie about him ; but he Cured them of it, by telling them, That the Moments he gave to *Titian*, were to be well managed, because he was not sure to have his Company always ; whereas he was sure of theirs, who were more the Attendants of his Fortune, than of his Person. When he sent him any Present, which he did often and nobly, he always accompa-

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nied

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nied it with this Compliment, That his Design was not to pay him for his Work, which could have no Price: Which agrees very well with what Pliny says of the Princes and Great Men of Antiquity, That they did not pay Pictures by Summs, but by Heaps of Gold and Silver. In *nummo Aureo mensura accipit, non numeris*, says Pliny of Apelles: Ridolfi in the Life of Titian, reports, That one day the same Emperour sitting for his Picture, it happened, that Titian let fall one of his Pencils; which the Emperour presently took up, and gave him again; which putting the Painter to the blush, and obliging him to make Excuses for the trouble the Prince had taken; he was answered by him, That Titian deserved to be Served by Cæsar. Raphael del Urbin was so

Ac-

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Acceptable to Pope Leo the Tenth, who was a most *Magnificent, Accomplish'd Prince*, that he not only made him of his *Bed-Chamber*, that he might have his *Company* the oftner; but likewise had resolved to Create him *Cardinal* at his next *Promotion*; not thinking the *Sacred Purple* itself a Reward above the Merits of *Raphael's Pencil*: But the Death of *Raphael* prevented so *Glorious* an Acknowledgment of his Deserts.

Rabens, in our days, after having been in Favour with most of the Great Princes in Christendom, was at last chosen by the *Infant Albert*, and the *Infanta Isabella*, to be their *Ambassador* at *London*; where his Talent for the Great Affairs of *State* was no less admired than his *Pencil*, which has so

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richly

The Preface.

richly Adorned the *Ceiling* of one of the best Rooms in *Europe*, I mean, the *Banqueting-House*. And indeed, he could never have fallen into a *Court* that was more disposed to acknowledge his Skill, than Ours was at that Time : King *Charles* the First, of *Sacred Memory*, was not only the greatest Favourer, but the truest Knower of all those *Arts* ; and by his Countenance, the whole *Court* gave themselves to those *Refined Pleasures* ; there being hardly a Man of Great *Quality*, that had not a *Collection*, either of *Pictures* or *Antiques* : *Artists* flowed in upon us from all parts : And had not the *Bloody-Principled Zealots*, who are Enemies to all the Innocent *Pleasures* of Life, under the pretext of a *Reformed Sanctity*, destroyed both the Best

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Best of Kings, and the Noblest of Courts, we might to this day have seen these *Arts* flourish amongst us ; and particularly, this of *Painting*, which was the *Darling* of that Vertuous *Monarch*: He had once *Enrich'd* our Island with the noblest Collection that any Prince out of *Italy* could boast of : but those Barbarous Rebels, whose *Quarrel* was as much to *Politeness* and the *Liberal Arts*, as to *Monarchy* and *Prelacy*, dissipated and destroyed the best part of it.

But with our late Blessed Monarch, King *Charles the Second*, all *Arts* seem'd to return from their Exile ; and to his Sacred Memory we owe whatever Incouragement they have received since ; and it may be reckon'd among his *Fælicities* and ours, vvhich

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which were not few, that he did so, for by that means we have him, as it were, yet Living among us, by that noble *Statue* of his, made by the best of *Modern Sculptors* now living, I mean Mr. *Girardin Gibbons*.

I have often wondred, considering how much all *Arts* and *Sciences* are Improved in these *Northern Parts*, and particularly with us, that we have never produced an *Historical Painter*, Native of our own *Soyl*; we have had a rare *Architect*, who was *Inigo Jones*: the *Banqueting-House*, the *Portico* of *St. Pauls Church*, and the *Piazza* of *Covent-Garden*, are three Pieces of his Doing, which in their kind are hardly to be matched in *Europe*: We have likewise a *Sculptor*, who, if he goes on as he has begun, will be a *Northern Michael Angelo*:

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gelo: But for a *Painter*, we never had, as yet, any of Note, that was an *English Man*, that pretended to *History-Painting*, and I cannot attribute this to anything but the little *Incouragement* it meets with in this *Nation*; whose *Genius* more particularly leads them to affect *Face-Painting*; and in that part we have had some who have proved most *Excellent Artists*; as, *Mr. Oliver*, and *Mr. Cooper*, the most *Correct* in *Miniature*; and in *Oyl*, *Dobson* and *Walker*: And even at this time, *Mr. Riley*, who undoubtedly deserves his *Character* of the first and best *Painter* for *Portraits* in our *Age*. But our *Nobility* and *Gentry*, except some few, who have eminently showed their *Kindness* for this noble *Art*, they are generally speaking, no
Judges.

The Preface.

Judges, and therefore can be no Promoters of an *Art* that lies all in nice Observations.

To Remedy this therefore, I have undertaken this Work; which I have so composed, as it may be read vwith *Delight* by any vvho are but Conversant vvith *Books* or *Pictures*: The Design is, to make Painting Familiar and *Easie* to the *Nobility* and *Gentry* of this Nation, and to enter them so far in the *Knowledge* and *Acquaintance* of the *Italian Painters*, that they may converse vvith their Works, and understand their different *Characters*. This I have done in three *Familiar Dialogues*, in vvwhich I never make use of a hard *Term* of *Art*, but I first explain it: and that nothing might be vvanting to make it easie, I have also placed at the

The Preface.

the end of the Book an Alphabetical *Explanation* of all the hard *Words* used in the *Lives* of those *Painters* that are here Sub-joyned.

The *Lives* are all taken out of *Vasari*: and for the Choice of them, I followed the *Course* of the *Arts Improvement*, beginning with *Cimabue*, and going on with all those who were, as it were, the *Inventers* and *Perfecteders* of it by degrees, till I came to the Age of *Raphael* and *Michael Angelo*. I design a *Second Part*; which, besides some more refined *Observations* upon the *Art* it self, will contain the *Lives* of all the *Modern Painters* of any Note, from the Time of the *Caraches* to our Days, and an Account of its present State all *Europe* over. After this, I hope our People of *Quality* will

The Preface.

be sufficiently inflamed with the *Love* of an *Art* which Rewards its *Admirers* with the greatest Pleasures imaginable, Pleasures so Innocent and Irreproachable, that the severest *Morals* cannot forbid the *Enjoyment* of them; Pleasures so Solid and Abounding, that they are new every time they are repeated; and in a word, Pleasures that may be made *Useful* even to the *Covetous*; for *Pictures* well bought, are *Money* put out to *Use*.

I might here have a great *Scope* to *Inveigh* against those other *Pleasures* in which this *Nation* places their greatest *Felicity*; whilst under the specious names of *Society* and *Hospitality*, we Countenance the most *Profuse Gluttony* and *Exorbitant Drunkenness* that the *Sun* sees: I might tell *Gentlemen*, That the
Loss

The Preface.

Loss of Time, the Ruine of their Fortunes,
the Destruction of their Health, the Va-
rious Tragical Accidents that attend Men
who once a day loose their Reason, are
all things worthy their serious Refle-
ction; and from which, the Love of the
Politer Arts would reclaim them. But
I shall leave that Theam to our Divines,
and only sadly say with the Poet;

Pudet hæc Opprobria Nobis.

Audaci potuisse, & non potuisse refelli.

I cannot forbear adding to this
little Reproof, an Observation that I have
made abroad; which is, That of all
the Civilized Nations in Europe, we are
the only that want Curiosity for Artists;
the Dutch in the midst of their Boggs
and ill Air, have their Houses full of
Pictures, from the Highest to the Lowest;
the Germans are also Curious in their

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Collections; the *French* have as good as can be had for *Money*; and that *Art* seems now to take *Sanctuary* there; and shall we, while we have a *Prince* who has declared himself an *Enemy* to all our *Excesses*, and a *Patron* of all *Vertuous Undertakings*, be the only *People* that shall follow *Gross Delights*? I hope better of us; and that the *Charm* of these *Arts* once well *Comprehended*, will, like *Moses's Rod*, eat up all the other, though never so well *Counterfited* to be like *Pleasures*; while they are, indeed, but so many *Pains* and *Plagues*.

T H E

The CONTENTS of this
WORK.

First Dialogue, Explaining the Art
of Painting.

Second Dialogue, Relating the History
of it, both Antient and Modern.

Third Dialogue, How to know Good
Pictures.

The LIVES are These.

Cimabue.

Ghiotto.

Lionardo da Vinci.

Andrea del Sarto.

Raphael D'Urbino.

Giorgione.

Michael Angelo.

Giulio Romano.

Perino del Vaga.

Titian.

Donato, a Sculptor.

An

An Explanation

OF

Some Terms of the ART of
PAINTING.

Air.

IS properly taken for the Look of a Figure, and is used in this Manner, The Air of the Heads of Young Women, or Grave Men, &c.

Antique.

This word Comprehends all the Works of Painting, Sculpture, and Architecture that have been made in the Time of the Antient Greeks and Romans, from Alexander the Great, to the Emperour Phocas ; under whom the Goths Ravaged Italy.

Aptitude.

It come from the Italian word Attitudine, and means the posture and action that any Figure is represented in.

Car-

Cartoon.

It is taken for a Design made of many Sheets of Paper pasted together; in which the whole Story to be painted in Fresco, is all drawn exactly, as it must be upon the Wall in Colours: Great Painters never painting in Fresco, but they make Cartoons first.

Colouring.

'Tis one of the parts of Painting, by which the Objects to be painted receive their Complexion, together with their True Lights and Shadows.

Chiaro-Scuro.

It is taken in two Senses: first, Painting in Chiaro-Scuro, is meant, when there are only two Colours employed. Secondly, It is taken for the disposing of the Lights and Shadows Skilfully; as when we say, A Painter understands well the Chiaro-Scuro.

Contour.

The Contours of a Body, are the Lines
that

that environ it, and make the Superficies of it.

Design.

Has two Significations: First, As a part of Painting, it signifies the just Measures, Proportions, and Outward Forms that a Body, imitated from Nature, ought to have. Secondly, It signifies the whole Composition of a piece of Painting; as when we say, There is great Design in such a Piece.

Distemper.

A sort of Painting that implies the Colours mingled with Gumm. And the difference between that and Miniature, is, that the one only uses the Point of the Pencil, the other gives the Pencil its whole Liberty.

Drapery.

Is a General Word for all sorts of Cloathing, with which Figures are Adorned: So we say, Such a Painter disposes well the Foldings of his Drapery.

Fi-

Though this word be very General, and may be taken for any painted Object; yet it is in Painting, generally taken for Humane Figures.

Fresco.

A sort of Painting, where the Colours are applyed upon fresh Mortar, that they may Incorporate with the Lime and Sand.

Festoon.

Is an Ornament of Flowers, employed in Borders and Decorations.

Grotesk.

Is properly the Painting that is found under Ground in the Ruines of Rome; but it signifies more commonly a sort of Painting that expresse odd Figures of Animals, Birds, Flowers, Leaves, or such like, mingled together in one Ornament or Border.

Gruppo.

Is a Knot of Figures together, either in the middle or sides of a piece of Painting.

so Caracne would not allow above three Gruppos, nor above twelve Figures for any Piece.

History.

History-Painting is an Assembling of many Figures in one Piece, to Represent any Action of Life, whether True or Fabulous, accompanied with all its Ornaments of Landskip and Perspective.

Manner.

We call Manner the Habit of a Painter, not only of his Hand, but of his Mind; that is, his way of expressing himself in the three principal Parts of Painting, Design, Colouring, and Invention; it answers to Stile in Authors; for a Painter is known by his Manner, as an Author by his Stile, or a Man's Hand by his Writing.

Model.

Is any Object that a Painter works by, either after Nature, or otherwise; but most commonly

ly it signifies that which Sculptors, Painters, and Architects make to Govern themselves by in their Design:

Nudity:

Signifies properly any Naked Figure of Man or Woman ; but most commonly of Woman ; as when we say, 'Tis a Nudity, we mean the Figure of a Naked Woman.

Print.

Is the Impression of a Graven or Wooden Plate upon Paper or Silk, Representing some Piece that it has been Graved after.

Relievo.

Is properly any Embossed Sculpture that rises from a flat Superficies. It is said likewise of Painting, that it has a great Relievo, when it is strong, and that the Figures appear round, and as it were, out of the Piece.

Mezzo-Relievo.

Is where the Figures rise, but not above half of them is seen, the rest being supposed in the Marble or Wood.

Basso

Basso-Relievo,

Is, when the Figures are little more than Designed, and do rise but very little above the Plain: Such are the Figures of the Antients about their Cups and other Vessels.

Shortning.

Is, when a Figure seems of greater quantity than really it is; as, if it seems to be three foot long, when it is but one: Some call it Fore-Shortning.

Stucco-Work.

Is Figures of all sorts, made in a kind of Plaister, and employed to Adorn a Room, either under the Cornishes, or round the Ceiling, or in Compartiments, or Divisions.

Schizzo.

Is the first Design or Attempt of a Painter to Express his Thoughts upon any Subject. The Schizzos are ordinarily reduced into Cartoons in Fresco Painting, or Copied and Enlarged in Oyl-Painting.

Tinto.

Is, when a thing is done only with one Colour, and that generally Black.

T H E

laying it was nothing but Humour

in them

DIALOGUES

About

PAINTING:

Between a Traveller and his Friend.

Friend,

THE extream delight you take
in Pictures, is a Pleasure you
have acquired abroad, for I remem-
ber before you travelled, all Pictures
were alike to you, and you used to
laugh at the distinction that some of
your Friends did use to make of the
Pieces of this and the other Master.

to

A

say-

saying, it was nothing but Humor
in them.

Traveller,

What you say is very true, and when I reflect upon it, I cannot but blush at my own Ignorance, or rather willful Stupidity, that deprived me of one of the most Refined Pleasures of Life, a Pleasure as Lasting as Life it self, full of Innocency and Variety, and so Entertaining, that, alone, it often supplies the place of Company and Books; and when enjoyed in the company of others, it improves by being shared, and grows greater by the number of its Enjoyers, every one making some Observation, according to his Genius and Inclination, which still Must make the whole.

I must confess I envy your this Pleasure extremely, for living, as we do, in a Country where the severity
A of

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of our Climate obliges us to be much within Doors: Such a Pleasure as this ought to be Cherished, by all those who do not place their Felicity, as too many of us do, in a Glass of Claret: And I own, I would willingly be of your Society, but that there goes such a deal of knowledge to judg of a good Picture, that I despair of ever being qualified that way, being naturally not much given to take pains for any Pleasure.

Traveller,

You are very much mistaken, every one naturally is so far judg of Painting, as to observe something in a Picture, that is like to somewhat they have observed in Nature, and that alone is capable of giving them delight, if the thing be well represented; but those indeed who jayn to that Delight, the

particular knowledg of the manner how the Painter has managed his Lines, his Colours, his Lights and Shades, and how he has disposed his Figures, and with what Invention he has adorned his Story. They indeed, have more Pleasure, as having in all this a greater scope for their Observations; and yet this, though infinitely hard for the Painter to Execute, is but moderately difficult for the Spectator to judg of it; requiring only a Superficial Knowledge of the first Principles of the Art, and a constant Observation of the Manners of the Different Artists, which is acquired by viewing their Works often, and conversing much amongst them.

Friend,

That Superficial Knowledge of the Principles which you speak of, is wrapt up in such a company of hard

A

Words,

Words, and crabed Terms of Art, that a Man must have a Dictionary to understand them, and a good Memory to retain them, or else he will be at a loss.

Traveller,

If he undertake this Task with Order and Method, it will prove extream easie; for by following each part of Painting in its proper Division, he will come to the knowledge of the Terms of the Art insensibly.

Friend,
Pray in the first place, give me a Definition of the Art of Painting, that I may at once see what is aimed at by it, and performed.

Traveller,

The Art of Painting, is the Art of Representing any Object by Lines drawn upon a flat Superficies, which Lines are afterwards

wards covered with Colours, and those Colours applied with a certain just distribution of Lights and Shades, with a regard to the Rules of Symetry and Perspective; the whole producing a Likeness, or true Idea of the Subject intended.

Friend,
This seems to embrace a great deal; for the words Symetry and Perspective, imply a knowledg in Proportions and Distances, and that supposes Geometry, in some measure, and Opticks, all which require much Time to Study them, and so I am still involved in perplexities of Art.

Traveller,

It is true, that those Words seem to require some Knowledg of those Arts in the Painter, but much less in the Spectator; for
we

we may easily guess, whether Symetry be observed, if, for Example, in a Humane Body, we see nothing out of Proportion; as if an Arm or a Leg be not too long or short for its Posture, or if the Posture its self be such as Nature allows of: And for Perspective, we have only to observe whether the Objects represented to be at a distance, do lessen in the Picture, as they would do naturally to the Eye, at such and such distances; thus you see these are but small Difficulties.

Friend.

Pray, would you not allow him to be a Painter, who should only Draw the Objects he intended to represent in Black and White, or with bare Lines upon Paper.

Traveller.

Yes without doubt, if what he did were well Designed, for that is the Ground-work
of

of all Painting, and perhaps the most difficult thing in it.

Friend,

What is it you call Design?

Traveller,

Design is the Expressing with a Pen, or Pencil, or other Instrument, the Likeness of any Object by its out Lines, or Centers; and he that Understands and Mannages well these first Lines, working after Nature still, and using extream Diligence, and skill may with Practice and Judgment, arrive to an Excellency in the Art.

Friend,

Me thinks that should be no difficult Matter, for we see many whose Inclination carys them to Draw any thing they see, and they perform it with ease.

Traveller,

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Traveller.

I grant you, Inclination goes a great way in disposing the Hand, but a strong Imagination only, will not carry a Painter through; For when he compares his Work to Nature, he will soon find, that great Judgment is requisite, as well as a Lively Fancy; and particularly when he comes to place many Objects together in one Piece or Story, which are all to have a just relation to one another. There he will find that not only the habit of the Hand but the strength of the Mind is requisite; therefore all the Eminent Painters that ever were, spent more time in Designing after the Life, and after the Statues of the Antients, then ever they did in learning how to colour their Works; that so they might be Masters of Design, and be able to place readily every Object in its true situation.

B

Friend.

Friend,

Now you talk of Nature and Statues, I have heard Painters blam'd for working after both.

Traveller.

It is very true, and justly; but less for working after Nature than otherwise. Caravaggio a famous Painter is blam'd for having meerly imitated Nature as he found her, without any correction of Forms. And Perugin, another Painter is blam'd for having wrought so much after Statues, that his Works never had that lively easiness which accompanies Nature; and of this fault Raphael his Scholar was a long time guilty, till he Re-form'd it by imitating Nature.

Friend,

How is it possible to erre in imitating Nature?

Tra-

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Though Nature be the Rule, yet Art has the Priviledge of Perfecting it; for you must know that there are few Objects made naturally so entirely Beautiful as they might be, no one Man or Woman possesses all the Advantages of Feature, Proportion and Colour due to each Sence. Therefore the Antients, when they had any Great Work to do, upon which they would Value themselves did use to take several of the Beautifullest Objects they designed to Paint, and out of each of them, Draw what was most Perfect to make up One exquisite Figure; Thus Zeuxis being imployed by the Inhabitants of Crotona, a City of Calabria, to make for their Temple of Juno, a Female Figure, Naked; He desired the Liberty of seeing their Handsomest Virgins, out of whom he chose Five, from whose several

Excellencies he fram'd a most Perfect Figure, both in Features, Shape and Colouring, calling it Helena. At last in the time of Alexander the Great, all the Artists, both Painters and Sculptors, met and considered how to give such Infallible Rules to their Art, as no Artist should be able to depart from them without Erring; and to that end having examined all the Beauties of Nature, and how each Part of a Humane Body ought to be, to make one accomplished Model for Posterity to Govern themselves by: A Statue was made according to those Rules by Polyclethus, a famous Sculptor of that Age; and it proved so admirable in all its Parts, that it was called, The Rule, and all those that wrought afterwards, imitated as near as they could the Proportions of that Figure, and the Graces of it, as believing it was impossible for Art to go beyond it. Friend.

Friend.

Pray for which Sence was this Figure made?

Traveller.

Tradition has not told us that, but 'tis very probable that the thing having so well succeeded for one, was done for both, and carryed on for Children too, for we see the Antients admirable in them all; witness the Venus of Medicis at Rome, and the Hercules Aventinus.

Friend.

Then you would have a Painter study these Figures of the Antients to use himself to those Proportions and Graces which are there Expressed, but how can that be here with us where there are few such or none at all?

Traveller.

I confess the want of them is a great hinderance

derance to our Painters, but we have so many Prints and Casts, the Best things of that kind, and those so well done, that they may in a great measure supply the want of the Originals; and this added to the Study of Nature it self, will be a sufficient Help to any one.

Friend,
Would you have a Painter study nothing but Humane Figures?

Traveller,
That being the most difficult in his Art, he must chiefly Study it: But because no Story can be well Represented without Circumstances, therefore he must Learn to Design every thing, as Trees, Houses, Water, Clothes, Animals, and in short, all that falls under the notion of Visible Objects; so that by that, you may guess how much Time he must spend in this one part of Painting, to acquire that Readiness, Boldness, and Strength

Strength, to his Designs; that must be, as it were, the Ground-work of all he does.

Friend,

I have heard much of a difficulty in Designing, called, A Shortning, for which I have seen Painters much admired by those who pretend to understand Painting. Pray what is Shortning?

Traveller,

The Shortning of a Figure, is the making it appear of more Quantity, than really it is; the Figure having neither the Length nor Depth that it shows, but by the help of the Lights and Shades, and judicious managing of the Out-lines, it appears what it is not; and this is much used in Painting of Ceelings and Roofs, where the Figures being above the Eye, must be most of them Shortned, to appear in their natural Situation.

And

And it is a thing, upon which great Painters have valued themselves, as supposing a great Knowledge of the Muscles and Bones of the Human Body, and a great Skill in Designing. Michael Angelo, amongst the Modern Painters, is the greatest Master in that kind. or being who pretend to be so.

Friend,
When a Painter has acquired any Excellency in Designing, readily and strongly, What has he to do next?

Traveller,

That is not half his Work, for then he must begin to manage his Colours, it being particularly by them, that he is to express the greatness of his Art. 'Tis they that give, as it were, Life and Soul to all that he does; without them, his Lines will be but Lines that are flat, and without a Body, but the addition of Colours makes them appear round,

round; and as it were out of the Picture, which else would be plain and dull. 'Tis they that must deceive the Eye, to the degree, to make Flesh appear warm and soft, and to give an Air of Life, so as his Picture may seem almost to Breathe and Move.

Friend,
Did ever any Painter arrive to that Perfection you mention?

Traveller,

Yes, several, both of the Antient and Modern Painters. Zeuxis Painted Grapes, so that the Birds flew at them to eat them. Apelles drew Horses to such a likeness, that upon setting them before live Horses, the Live ones Neighed, and began to kick at them, as being of their own kind. And amongst the Modern Painters, Hannibal Carache, relates of himself, That going to see Bassano at Venice, he went to take a

Book off a Shelf, and found it to be the Picture of one, so lively done, that he who was a Great Painter, was deceived by it. The Flesh of Raphael's Picture is so Natural, that it seems to be Alive. And so do Titians Pictures, who was the Greatest Master for Colouring that ever was, having attained to imitate Humane Bodies in all the softness of Flesh, and beauty of Skin and Complexion.

Friend,
Wherein particularly lies the Art of Colouring?

Traveller.
Beside the Mixture of Colours, such as may answer the Painter's Aim, it lies in a certain Contention, as I may call it, between the Light and the Shades, which by the means of Colours, are brought to Unite with each other, and so to give that Round-

Roundness to the Figures, which the Italians call *Relievo*, and for which we have no other Name: In this, if the Shadows are too strong, the Piece is harsh and hard, if too weak, and there be too much Light, 'tis flat. I, for my part, should like a Colouring rather something Brown, but clear, than a bright gay one: But particularly, I think, that those fine Coral Lips, and Cherry Cheeks, are to be Banished, as being far from Flesh and Blood. 'Tis true, the Skins, or Complexions must vary, according to the Age and Sex of the Person: An Old Woman requiring another Colouring than a fresh Young one. But the Painter must particularly take Care, that there be nothing harsh to offend the Eye, as that neither the Centours, or Out-Lines, be too strongly Terminated, nor the Shadows too hard,

nor such Colours placed by one another as
do not agree.

Friend,

Is there any Rule for that?

Traveller,

Some Observations there are, as those
Figures which are placed on the foremost
Ground, or next the Eye, ought to have
the greatest Strength, both in their Lights
and Shadows, and Cloathed with a live-
ly Drapery; Observing, that as they lessen
by distance, and are behind, to give both the
Flesh and the Drapery more faint and ob-
scure Colouring: And this is called an
Union in Painting, which makes up
Harmony to the Eye, and causes the
Whole to appear one, and not two or three
Pictures.

Friend,

Friend.

Then you think, the chiefest difficulty of Colouring, consists in the Imitation of Humane Flesh, and giving the Tints or Complexions to each Age.

Traveller.

There is a thing which the Italians call Morbidezza; The meaning of which word, is to Express the Softness, and tender Liveliness of Flesh and Blood, so as the Eye may almost invite the Hand to touch and seek it, as if it were Alive; and this is the hardest thing to Compass in the whole Art of Painting. And 'tis in this particular, that Titian, Corregio, and amongst the more Modern, Rubens, and Vandike,

Friend!

Friend.

I have heard, that in some Pictures of Raphael, the very Gloss of Damask, and the Softness of Velvet, with the Lustre of Gold, are so Expressed, that you would take them to be Real, and not Painted: Is not that as hard to do, as to imitate Flesh?

Traveller.

No: Because those things are but the still Life, whereas there is a Spirit in Flesh and Blood, which is hard to Represent. But a good Painter must know how to do those Things you mention, and many more: As for Example, He must know how to Imitate the Darknes of Night, the Brightness of Day, the Shining and Glittering of Armour; the Greenness of Trees, the Dryness of Rocks. In a word, All Fruits, Flowers,

Flowers, Animals, Buildings, so as that they all appear Natural and Pleasing to the Eye. And he must not think as some do, that the force of Colouring consists in imploying of fine Colours, as fine lacks Ultra Marine Greens, &c. For these indeed, are fine before they are wrought, but the Painter's Skill is to work them judiciously, and with convenience to his Subject.

Friend,

I have heard Painters blamed for Finishing their Pieces too much: How can that be?

Traveller,

Very well. For an over Diligence in that kind, may come to make the Picture look too like a Picture, and lose the freedom of Nature. And it was in this, that Protagoras, who was, it may be, Superior to Apelles, in every part of Painting, was
 false,

sides, was nevertheless Outdone by him, because Protogenes could hardly ever give over Finishing a Piece. Whereas Apelles knew, when he had wrought so much as would answer the Eye of the Spectator, and preserve the Natural. This the Italians call, Working A la pittoresk, that is Boldly, and according to the first Incitation of a Painters Genius. But this requires a strong Judgment, or else it will appear to the Judicious, meer Dawbing.

Friend,

I hear, you Travellers talk of Painting in Fresco, in Distemper, in Oyl, in Chiaro Scuro: pray, What is the meaning of all those Words?

Traveller,

You must know, that the Italians have a Way of Painting their Pallaces, both within and without, upon the bare Walls; and before

fore Oyl Painting came up, most Masters wrought that Way; and it is the most Masterly of all the ways of Painting, because it is done upon a Wall newly Plaistered; and you must Plaister no more, than what you can do in a Day; the Colours being to Incorporate with the Mortar, and dry with it, and it cannot be Touched over again, as all other Ways of Painting may: This is that they call Painting in Fresco.

Friend,
This must require a very Dexterous and quick Hand.

Traveller.

Yes, and a good Judgment too; for the Colours will show otherwise when they are Dry, than they did when they were Wet: Therefore there is great Practice required in Mannaging them, but then this Way makes amends for its Difficulties; for the

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longer

longer it stands, it acquires still more Beauty and Union, it resisting both Wind and Rain.

Friend,

Pray what is Painting in Distemper?

Traveller,

Painting in Distemper, is when either the Wall or Board you Paint upon, is prepared with a certain Paste or Plaster, and then as you Work, you temper your Colours still with a Liquor made of the Yolk of an Egg, beaten with the Milk of a Figg Sprout, well ground together. This is a way of Painting, used by Antient Masters very much; and it is a very lasting Way, there being yet things of Ghiotto, done upon Boards, that have lasted upwards of Two Hundred Years, and are still fresh and Beautiful. But since Oyl Painting came in, most have given over the way of Working

in.

in Distemper. Your Colours in this way are all Minerals, whereas in Working in Fresco, they must be all Earths.

Friend,

What is Oyl Painting?

Traveller,

The Secret of Oyl Painting, consists in using Colours that are Ground with Oyl of Nut, or Linseed, and with these you paint upon a Cloth, which has first been primed with drying Colours, such as Cerus, Red Oaker, and Ombre, mingled together. This manner of painting, makes the Colours show more Lively than any other, and seems to give your Picture more Vivacity and Softness.

Friend,

Can you Paint in Oyl upon a Wall?

D 2 Traveller,

Traveller,

Yes, you may upon a dry Wall, having first Evened it; and washed it over with Boyled Oyls, as long as it will drink any in, and when it is dry, prime it as you do a Cloth. There is another Way of doing it too; by applying a Paste or Plaister of a particular Composition, all over the Wall, then Washing it over with Linseed Oyl, then putting over that a Mixture of Pitch, Mastick, and Varnish, boyled together, and applyed with a great Brush, till it make a Couch, fit to receive your priming, and afterwards your Colours. Vassari gives the Receipt of a particular Composition, which he used in the Great Dukes Palace at Florence, and which is very lasting.

Friend,

Did the Antients use Oyl Painting?

Traveller,

Traveller,

It does not appear by any that have Writ upon that Subject, that they did; And the Moderns were a great while, before they found it out. It was Discovered by the Industry of a Flemish Painter, called, John of Bruges, who being Vexed at the Suns ungluing some Pictures of his made upon Boards, resolved to find out a Way of Painting upon Cloth; which he did Compass, and was much Admired for it, in so much, that Antonio de Messina, a famous Painter of his Time, came on purpose into Flanders, and Lived many Years with John of Bruges, to learn the Secret. He afterwards Settled at Venice, and there Taught it several of his Friends, amongst the rest, to one Dominico Vinitiano, who coming to Florence, to Paint the Chappel of the Portinari, brought this
Secret

secret with him; and had for chief Schollar, Andrea del Castagno. It has been the greatest help to Painting imaginable. For before, it was hard to carry Pictures from place to place, but now being done upon Cloth, they may be carefully Rolled up, and carried all the World over.

Friend,

Pray what is painting in *Chiara Scuro*

Traveller.

It is a manner of Painting that comes nearer Design than Colouring, it being first taken from the Imitation of the Statues of Marble, or of Bronze, or other Stones, and it is much used upon the Outside, and Fronts of Great Houses and Palaces, in Stories which seem to be of Marble, or Porphire, or any other Stone the Painter thinks fit to Imitate.

This

This Way of Painting, which seldom employs above two Colours, may be done in Fresco upon a Wall, which is the best Way; or upon Cloth, and then it is most commonly employed for Designs of Triumphant Arches, and in Decorations of the Stage for Plays, and other such Entertainments. Vassary, gives the secret of doing it either Way.

in JTA edt to Friends,

I find that by little and little, I shall penetrate into the secret of this Art, if sometimes you will be as kind as you have been now; for what you have Taught me already, is so clear, and easy, that I think I shall hardly forget it; but I believe the Hardest is yet to come. But before I engage any deeper in this Mystery, I would gladly be Informed of the History of Painting,

ing, that is, of its Rise, Progress, Perfection, and Decay, both among the Antient Greeks and Romans, and amongst us Moderns.

Traveller.

If you please, it shall be the Subject of our next Meeting; and I do assure you, it will be very Instructive, and Diverting, and dispose you very much to the Understanding the most refined Secrets of the Art, as well as the Beauty of the several Pieces of the best Artists.

Friend.

Pray let it be so, for I do expect great Variety, in a Narration, which must run through so many Ages, and Discourse of so many Admirable Men.

DICA

THE HISTORY
Of the ART of
PAINTING.

DIALOGUE II.

Friend,

I Am come to Summon you of
your Promise; and you may see
by my Impatience, that you have al-
ready made me a Lover of the Art.

Traveller,

*I am glad to see it; for it is no small Plea-
sure to think, that we are capable of pro-
curing Pleasure to others, as I am sure I*

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shall

shall do to you, when I have made you thoroughly capable of understanding the Beauty of an Art that has been the Admiration of Antiquity, and is still the greatest Charm of the most polite part of Mankind.

Friend,

Pray who do you mean by that glorious Epithete.

Traveller,

I mean chiefly the Italians, to whom none can deny the Privilege of having been the Civilders of Europe, ~~for~~ Painting, Sculpture, Architecture, Musick, Gardening, polite Conversation, and prudent Behaviour are, as I may call it, all of the Growth of their Countrey; and I mean, besides all those in France, Spain, Germany, Low-Countries, and England, who are Lovers of these Arts, and endeavour

endeavour to promote them in their own Na-
tion. Most of the great Philosophers of Greece
travell'd to Egypt, Friend,

I confess, they are all ravishing
Entertainments, and infinitely to be
prefer'd before our other sensual
Delights, which destroy our Health,
and dull our Minds; and I hope
they are travelling apace this way.
But now pray satisfy my Curiosity
about this Art of Painting, and let me
know its whole History.

Traveller.

To do that, I should begin with Adam,
and so search down all along throughly in An-
tiquity; but for want of Guides in such a
Journey, I must set forth at some more
known Stage, and that I think must be
Greece; though there is great reason to sus-
pect that the Egyptians had the Art long

before them, as they had most other Arts and Sciences since : Most of the great Philosophers of Græce travelled to Ægypt for their Learning, witness Thales, Pythagoras, Democritus, Plato, and many others ; and it is likely that the Artists might do the same : but however the place where Painting first settled, was Corinth, or Sicyone ; there being some Dispute about those two Towns, because there happened to be Eminent Masters at them both much about the same time, to wit, Cleanthes at Corinth, and Telephanes at Sicyone ; but the Art in both these places was but in its Infancy ; those Painters contenting themselves with drawing the out lines of one Colour, and shadowing them within : Same time after, Cleophrantus of Corinth Invented Variety of Colouring ; and that same Master came into Italy with Demaratus, the Father

ther of Tarquinius Priscus, King of the
Romans.

Friend,

Did Painting get so early into Italy?

Traveller.

'Tis a Dispute, whether it were not there first ;
for there was a Temple in Ardea, a City
near Rome, on which were Paintings,
which were yet to be seen in the Time of the
Emperour Vespasian ; which Tradition
affirm'd to be Antienter than the Foundation
of Rome ; and by consequence, of an older
Date than the Time of Tarquinius Priscus,
or his Father ; and yet these Paintings
were so fresh and lively, that they seemed to
have been Painted but the other day.

But to return to the Greeks ; it is probable,
that Painting remained with them a
great while in its Infancy, since the first
Painter of any Note, was above three hundred

third Years after the Foundation of Rome, and that was Polygrotus of Tarsus, who first began to draw Draperies in the Women's Pictures, and to dress their Heads in different Fashions; he was likewise the first that ventured upon Historical Pieces, having Painted the Temple at Delphos, and the great Portico at Athens; which from the Variety of Pictures in it, was called, the Various. Both these Pieces he did Gratis, which gain'd him the Love of all Greece to that degree, that in a Publick Assembly of the Amphictions, it was decreed, that where ever he Travell'd all over Greece, his Charges should be born by the Publick.

About thirty Years after him came Apollodorus the Athenian, who was Admirable for the Beauty and Strength of his Figures; he was the Master of Zeuxis, who carried

carried Painting to its highest Perfection,
and acquired to himself great Riches; though
he never sold any of his Pieces, but gave them
all for nothing, saying, That if they were to be
duly valued, whole Kingdoms and Provinces
could not pay for them. He was besides so
Magnificent in his Hamour, that being at the
Olympian Games, which was the noblest
Assembly of all Greece; he wrote his Name in
Gold Letters upon his Cloak, that all might
take notice of him. He drew many Pieces,
but his chief was an Athlete, or Champion
of the Olympick Games; with which he
was so satisfied, that he wrote under it these
words;

It may be Envyed,

But not Imitated.

His Concurrents in the Art were never the
less great Masters; amongst them were Ti-

mantes;

mantes and Parrhasius; and with this last Zeuxis had many Contests, in one of which he owned himself overdone; for having agreed each of them to draw something for Mastery, Zeuxis drew Grapes so rarely done, that the Birds flew and peck't at them; and thereupon he bidding Parrhasius shew his Piece; was by him presented with a Picture, with a Curtain before it; which Zeuxis going hastily to draw, found that it was nothing but a Painted One, so well done, that it had deceiv'd him.

Parrhasius out did him likewise in Vanity, and boasting of his own Abilities, pretending amongst other things, to be descended from Apollo, and to have Conversation with the Gods; saying, that the Hercules he drew at Lindus, was the same that us'd to appear to him in his Dreams; he was nevertheless overcome publicly by Timantes at Samos

Samos, to his great Affliction; his particular Character was, Well Finishing his Pieces.

Timantes, on the contrary, was of a sweet, modest Temper, and was Admirable in the Expression of Passions; as appear'd by his Famous Picture of the Sacrifice of Iphigenia; where he drew so many different sorts of Sorrow upon the Faces of the Spectators, according to the Concerns they had in that Tragical Piece of Religion, that being at last come to Represent Agamemnon's Face, who was Father to the Virgin, he found himself Exhausted, and not able to reach the Excess of Grief that naturally must have been showed in his Countenance upon that Occasion; and therefore he covered his Face with a part of his Garment, saving thereby the Honour of his Art, and yet giving some Idea of the greatness of the Fa-

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ther's

ther's Sorrow. His particular Talent lay, in giving more to understand by his Pictures, than was really express'd in them; as he shew'd in the Picture of a Polyphemus a sleep, in little; where to Intimate his Gigantick Proportion, he feigned some Satyrs who were measuring the bigness of his Thumb.

Friend.

Were all these Masters Gracians?

Traveller,

No, some of them were Asiaticks; whence it came that Painting was divided into two Schools, the Asiatick and the Greek; and I believe they differ'd as much in their Manners as the Roman and the Lombard Schools do at this day: But the Greek was likewise Subdivided into two Schools more, which were called the Sycionian and the Attick; which I suppose

might

might differ as the Florentine and the Roman. Eupompus, who was Contemporary to Zeuxis, was the Author of this last Subdivision, and was a very Eminent Painter; his Chief Schollar was Pamphilus the Macedonian, the first of that Nation who applyed himself to the Liberal Arts; having studied Geometry, without which, he used to say, no Painter could Excell: He drew the Victory of the Athenians at Phliante, and several other Excellent Pieces. He was likewise the first that taught his Art for a Set Price; which was, a Talent in Ten Years for every one of his Schollars.

Friend,

How much was a Talent?

Traveller,

There were Talents of several Countrys, and several Values; but Authors,

when they mention Talents, do mean the Attick Talent; and that, according to the best Caloulation, was 190 l. English; which in Ten Years, was not quite twenty Round a Year. But this Custom which he brought up, was of great Improvement to Painting; for after his Example, many Masters Set Up, to Teach Young Gentlemen to Design.

Friends, Did the Gentry and Nobility Learn to Design.

Traveller,

The Art it self was of that high Value among the Græcians; that they thought it an Imployment fit for none but Ingenious Minds and free Spirits; and to that end, Slaves and Inferiour Persons were forbid by the Laws to apply themselves to it; insomuch, that it has been observ'd, that in the whole

whole Course of these Arts of Painting and Statuary, never any Slave was known to Practise them. But to return to our History: Pamphilus was the Master of the Famous Apelles, who surpass'd all that ever went before him, and was outdone by none that came after him; he flourish'd about the hundred and twelfth Olympiad; which answers pretty well to the three hundred and twenty first Year of the Foundation of Rome; he Painted more as well as better than all his Contemporaries; and wrote also divers Volumes about the Secrets of the Art; which were of exceeding Advantage to Posterity: His particular Talent lay in hidden Graces, and in a certain taking pleasingness, which result- ed from the Whole; valuing himself particu- larly, upon knowing when to give over working upon a Picture.

Pro.

Protogenes was his Contemporary, and chief Concurrent in the Art; he liv'd in the Island of Rhodes; and the Fame of his Works was such, that it drew Apelles from Home, to go and see the Author of them.

Their first Interview was Remarkable, and past in this manner: Apelles being Landed at Rhodes, went straight to Protogenes his Shop, or Painting-Room; where, finding none but an Old Woman, and a Board newly Prim'd, and Prepared for Painting, he, without saying any thing, drew a Line of Admirable Fineness of one Colour, and so went his way: Protogenes being come Home, the Old Woman shewed him the Line; which he guess'd to be Apelles his Work, and taking his Pencil, drew another over that, finer than Apelles's, and of another Colour; telling the Old Woman, that if
the

the Man came back that drew the first
 Line, she should tell him, that he that drew
 the second, was the Man he look'd for. In a
 little time Apelles came, and seeing what
 Protogenes had done, took the Pencil a-
 gain, and with a Stroke of a third Colour,
 divided those two Lines so Subtly, that they
 were perfectly distinguishable, and so went his
 way. Protogenes coming Home a little
 after, and seeing what he had done, confess'd
 himself Vanquish'd; and presently ran to find
 out Apelles, whom he brought to his own
 House. This very Piece, with these three
 Lines, and nothing else in it, was afterwards
 carried to Rome, and long Preserved
 among the Rarities of the Imperial
 Pallace. *And to have it by the most Skillful Hand of his
 Friends.*
 This was a true Meeting of two
 great Artists, where Skill and Ingeni-
 ousness

busness were equally Eminent, and
 not only in Manners, but our Ar-
 tists show one another.
 Traveller. They were both of them well Bredd, and us'd
 to the Company of Persons of the best Quali-
 ty. Apelles particularly, had his House al-
 ways full of them. Alexander the Great
 going often to see him Work, and not disdain-
 ing to enter into Discourse with him. This
 Great Prince was so fond of his Works, and
 so perswaded of their Immortality, that he
 Publish'd an Edict, forbidding any other
 Painter to attempt the Drawing of his
 Picture, as being desirous that the Idea of
 his Person should be transmitted to Posterity
 by the most Skilful Hand of his Age. How
 much he lov'd Apelles, may be guess'd by the
 Nobleness of the Present he made him; for
 having, by Alexander's Command, drawn

the Naked Picture of Campaspe, one of the most Beautiful Women of her Time, and Mistress to that Great Prince, could not defend his Heart against such Charms, but fell desperately in Love with her ; which Alexander perceiving, very Generously presented him with the Lady, thinking a Picture of his Hand to be a sufficient Exchange for so great a Beauty : And 'tis to be presumed, that Apelles himself was of no ordinary Merit, since the Lady went willingly to his Bed, and liv'd with him all his Life in great Felicity. 'Tis thought, that a famous Piece of his, call'd, the Venus Dionæa, was the Picture of that Lady.

Friend,

I observe, great Painters have generally, either Handsome Wives, or Beautiful Mistresses, and they are

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for the most part, extreamly sensible to Beauty.

Travellour.

How can they be otherwise ? being such Judges as they are, of Feature and Proportion ; and having besides, so strong an Imagination, as they must have, to excell in their Art. And Apelles did so strongly take the Idea of those he Painted, that Physonomists and Fortune-Tellers have often Practis'd their Art upon his Pictures with Success, foretelling what should befall the Persons for whom they were made ; and to add to the Excellency of his Art, he had a Varnish, the Secret of which dyed with him, by which, he not only made his Colours appear more lively, but also preserv'd his Pieces from all Injuries of Time.

Friend.

Friend,

What were his most Famous Works ?

Traveller,

'Tis hard to say ; but if we may Judge by the Judgment of Augustus Cæsar, we must give the Prize to that Famous Venus coming out of the Sea ; which he Consecrated in the Temple of his Father Julius ; and which, from her Action, was call'd by the Greeks, Anadiomene, and was extreamly Celebrated by their Poets ; a part of it being spoil'd by Time, there was no Painter found that would offer to mend it ; so great was the Skill of Apelles, and the Veneration that all Artists had for his Works.

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Friend.

Friend,

Was there many of them preserved to the Time of the Romans?

• Traveller.

A great many ; and for ought we know, might have lasted to our days, if they could have escaped the Barbarity of those Nations that Ruined the Roman Empire ; for there were at Rome of his doing, Castor and Pollux, and the Picture of Alexander, Triumphant with the Image of War, tyed by the Hands to his Chariot : and these were Consecrated in the Forum of Augustus. He had made many Pictures of Alexander, and other Great Men, which were all preserved and valued at a vast Rate by the Greeks and Romans.

Friend,

Was there any thing left of Protagoras's doing?

Traveller.

Traveller.

Very little, except at Athens, where he painted the Propyleum, or Antiporch of the Temple of Minerva: but his most famous Piece was his Jalyffus, which was Consecrated in the Temple of Peace in Rome: 'tis said, he spent Seven Years about it, and Coloured it over four times, that it might the better resist the Injuries of Time.

Friend.

What was Represented in this Picture?

Traveller,

There has been great Dispute about that in Antiquity, and since; some being of Opinion, that therein was Represented the City of Jalyffus, with its Territory belonging to the Rhodians: But that seems improbable, because that Cicero always compares the

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Jalyffus of Protogenes with the Venus of Apelles; which would be very improper; if it were only a Town: 'tis therefore more probable, that it was the Picture of the Hero Jalyffus, Founder of the Town, and who was said to be Son to Apollo. Whatsoever it was, the Piece was so Admired, that it Sav'd the City of Rhodes, when it was Besieg'd by Demetrius, who could have Carried it, if he would have Fired a part of the Town where this Picture was; but he chose rather to Raise the Siege, than to destroy so fine a thing: Some say, that Protogenes was yet alive, and working in his Countrey-House in the Suburbs of Rhodes, which were all Possess'd by the Army of Demetrius; who hearing that he work'd on quietly, sent to him to know the reason of so much Security amidst so much Danger: Protogenes made Answer, That he knew

knew his War was with the Rhodians,
and not with the Arts: Which Answer
so pleased Demetrius, that he gave him a
Guard, and went often, during the Siege,
to see him work. And thus you see, Art can
protect its own Sons in the midst of the
greatest Dangers.

Friends,

I think, I have read somewhere,
that Protogenes was a great while be-
fore his Pictures were understood
by his Countrymen, insomuch that
he was very Poor, and his Works
Sold for little or nothing.

Traveller,

'Tis very true, and he was beholding to the
Generosity of Apelles for his Fortune;
for he seeing how little he was valued at
Home, bought up a good many of his Pieces;

giving

giving out, he intended to sell them again for his own, and gave him a great Price for them; which the Rhodians hearing, intreated him to let them have them, which he did, but made them pay well for them.

These four, Zeuxis, Parrhasius, Apelles, and Protogenes, were the four Famous Painters of Græce, which has made me the more particular in speaking of their Works, they having carried the Art to the highest pitch it was possible to arrive to.

Friend.

Then after their Time it Decayed, and grew every day less Famous.

Traveller.

It remained in great Perfection for several Centuries; these great Masters having made so many good Schollars, and left such Admirable Precepts for the Art, that
it

it was impossible it could be lost for a great while ; nay, some Improvements were made by Succeeding Masters in the Art of Colouring, and making their Pictures of a greater Relievo than those Antient Masters did. But it will not be amiss, to name you succinctly some of the great Masters that were, as it were, of the School of these Antients ; as likewise, to mention some of their Works.

First, then Pausias of Sicione, was a Schollar of Pamphilus, as well as Apelles, and seems to have been the first that began to Paint Walls and Ceilings ; for Apelles never Painted upon a Wall, but upon a Board, or some portable Matter, that his Works might be less subject to Fire, and other Injuries of Time : There were likewise several good Pieces of this Master preserved at Rome ; Lucullus gave two

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Talents for a Piece of his, of a Young Woman making a Garland of Flowers; and there was likewise in Pompey's Theatre a Piece of his, of a Sacrifice of Oxen, much esteemed. This Town of Sicione Furnished Rome with its greatest Rarities; for the Common Town-House being run in Debt, Pawned their Pictures; which were all, or most of them carried to Rome by Scaurus the Edile, to Adorn the Magnificent Entertainment he made for the People in the Forum Romanum, during his Magistracy.

Euphranor of Corinth was another Famous Master, who lived about the four hundred and tenth Year of the Foundation of Rome; he gave a great Majesty to his Figures, and was admirable in his Proportions; there was a Piece of his in the Temple of Ephesus, Representing the

Coun-

Counterfeit Folly of Ulyssus, in which he was Taking a Horse and an Ox together.

About the same time was Cyelias, whose Fame was such, that long after his Death a Piece of his, containing the Story of the Argonautes, was brought by Hortensius, the Famous Roman Orator, Contemporary with Cicero, and he paid forty four Talents for it; which is about eight thousand pound Sterling. He built a Chappel on purpose for this Picture in his Villa at Tusculum.

Out of Euphranor's School came Nicias, who painted Women so rarely; Rome was full of his Works, brought from Græce: his most Famous Piece was Homer's Hell; which he painted with such great Attention, that he would often ask his Servants, during that Labour, whether

he had Din'd, or no? He was offered seventy Talents by King Ptolomeus, which is above ten thousand pounds, for this Piece; but he chose rather to Honour his own Countrey with it, and presented it freely to the Town of Corinth. It seems, he was also an Admirable Statuary; for Praniteles being asked, which of all his Statues he valued the most? made answer, those which Nicias finish'd for him: so great a value he had for his Skill and Judgment.

Not long after, there flourish'd in Athens one Metrodorus, a rare Philosopher, and most excellent Painter; after that Paulus Emilius had Conquered Perseus King of Macedon; being in Athens, he desired the Athenians to give him some one of their most Learned Men to Breed up his Son; and they by one Accord named Metrodorus

trodorus for that Employment ; with whom Paulus Emilius was Infinitely Satisfied.

Friend.

All this while, these are all Greek Masters ; had the Romans none of their own ?

Traveller.

Yes, and very famous Ones ; witness that Fabius, who was Surnamed Pictor, of one of the greatest Families in Rome ; he painted the Templum Salutis in Rome : they had likewise Paunius, who was both Poet and Painter, and painted the Temple of Hercules in the Forum Boarium. Turpilius, a Roman Knight, painted many things at Verona ; and that which was very singular, and never practised but by himself,

was,

was, that he painted with his Left Hand. Atterius Labeo, who had been Pretor, was famous for his Works in this kind. But to say the truth, the Romans being a War-like Nation, were most taken up that way, and the great Men amongst them contented themselves with being able to Judge of Arts, and to encourage them by their Riches, which they profusely layed out in Pieces of Painting and Statuary: Thus Julius Cæsar Consecrated in the Temple of Venus, from whom his Family was deriv'd, two Pieces, one an Ajax, another a Medæa; both Admirable Figures. Augustus did the same; and in Imitation of him, all the Great Men purchased the Works of the Greek Painters and Statuaries at any Rate; insomuch that Græcia and Asia were almost deprived of all the best Originals, which were brought to Rome, and there preserved, till several
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Accidents of Fire, and the Invasion of Rome by the Barbarous Nations, consumed them; insomuch that now there are but a few Pieces of antient painting left. But I hope we need not much regret that loss, when we shall reflect upon the Admirable Works of our Modern Painters, who have arriv'd to that perfection in the Art, which perhaps would astonish those Antient Artists themselves, if they could revive and see them.

Friend,

Before you undertake to tell me the progress of the Art in these Modern Times, pray inform me how long it lay buried in Oblivion?

Traveller.

From the decay of the Roman Empire, and the Invasion of the Goths, & other Barbarous Nations, it continued decaying, and was in a manner,

manner quite lost, till within these four hundred Years, that it first revived in Tuscany.

Friend,

Pray, what was the great reason of that Decay ?

Traveller.

*Besides the Barbarity of the Times, in which Men were continually employed in Wars, Rapines and Murders ; the Zeal likewise of Christian Religion, did not a little contribute to stifle the Ingenuity of the best Artists ; for after a long Contest with the Religion of the Gentiles, the Christian having prevailed at last, the Bishops and Pastours of the Christian Assemblies laboured all they could to extinguish the very Memory of the Heathen Gods ; and therefore threw down all those wonderful Statues, Sculptures, Paintings, and
other*

other Ornaments of their Temples; which they did not out of any hatred they had to those Arts, but out of a Blind Zeal, to extinguish their Superstitious Worship; by which, they nevertheless so crushed those Arts themselves, that for many hundreds of Years they lay buried and neglected.

Friend,

How came they at last to recover themselves?

Traveller,

There remained in Græce some little footsteps of the Art; and from thence it was, that about the Year 1250, there came some Painters, who could hardly be called Masters, having scarce any more knowledge of the Art than just to draw the Out-lines without either Grace or Proportion; the first Schollar they made in Italy, was at Florence, and was called Cimabue; who

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being

being helped by Nature, soon outdid his Masters, and began to give some strength to his Drawings, but still without any great Skill, as not understanding how to manage his Lights and Shadows, or indeed, how to Design truly; it being in those days an unusual and unattempted thing to Draw after the Life.

His chief Schollar was Ghiotto, who was very Famous for his Time; he freed Painting from that first Stiffness of the Greek Masters, and began to give some Air to the Heads, and some Softness to the Colouring, with better Aptitudes to his Figures, as also, some Looseness in his Drapery; nay, he attempted something of Shortning and Perspective, though but imperfectly; he likewise began to show in his Pieces some effects of the Passions of the Mind, such as Fear, Love, Anger, Pity, &c. But he still was
far

far from expressing the Liveliness of the Eyes, the softness of Flesh, and the strength of the Muscles in Naked Figures, as having seen nothing of that kind to direct him, or help him in this first beginning of the Art.

After him Thaddeo Gaddi had something a better Colouring, and more Liveliness in his Figures. Simon Saneſe began to understand the Decorum of Composition : and Stephano Scimmia with his Son Tomaſo added ſome ſtrength to their Drawings, and perfected themſelves in Perspective, but ſtill keeping to the Manner of Ghiotto ; which was continued by Spinello, Arctino, Jacopo, Caſentino, Antonio, Venitiano, Andrea, Piſano, Nino, and ſeveral others, who ſtill got ground a little, but could not fall into that free manner of the Imitation of Nature

which Masaccio first attained to both in Sculpture and Painting, having quite layed aside Ghiotto's way.

Friend,

How long was it from the time of Cimabue to the time of Masaccio ?

Traveller.

About two hundred Years ; all which time we may call the Infancy of Painting ; but Masaccio, by great Study and Application, having found out the true way of placing his Figures upon a plain Superficies, with due Shortnings ; which all the other Masters before him had not understood ; invented likewise an easier way of drawing the Draperies with loose and natural Foldings ; he also attempted Naked Figures, and succeeded in them better than any before him ; but in Perspective he was admirable ; there being yet extant in Florence a Piece of his, where
there

there are Houses drawn in Perspective, with so much Skill, as to show both the Inside and Outside of them.

In his Time Sculpture was come to a great Improvement, chiefly by the prodigious Genius of that great Architect and Sculptor, Philippo di Ser Brunelesci; as also by his other Contemporaries, Donatello, Lorenzo, Ghiberti, and several others; who having discovered some of the best Roman Antiquities, and studied them carefully, had attained to a rare Boldness in Design, and opened the way to the Painters to draw with more Exactness and Truth, as also, to give more Sweetness to the Naked Figures of Women and Children; so that with the help of several other Eminent Artists, Painting was come, as it were, to its Adolescence or Youth, every thing being extreamly mended; their Invention

tion being more Copious and Richer in Ornaments ; their Drawings truer & nearer Nature ; their Colouring more Delightful ; and in a word, the whole Manner of Painting being altered from what it was in the Time of Ghiotto.

Friend.

Pray, who were the great Painters of this Second A G E, as one may call it ?

Traveller.

There were many, but chiefly these, Pietro della Francia, Lazaro Vafari, Antonello da Messina, Andrea del Castagno, Dominico, Ghirlandaio, Sandro, Botticello, Francesco, Francia, Andrea Mantegna ; and many others.

Friend.

Friend.

These were all *Florentines*, as I take it ; or at least, bred in the *Florentine Schoole* : Was there no other place in *Italy* that produced Artists of the same kind at that time ?

Traveller.

Yes, at Venice, and all over Lombardy, there were several Painters of Repute ; at Venice particularly, the two Bellini were deservedly Famous ; and at Ferrara, Lorenza Costa, and Hercole Ferrarese ; but still Painting kept, as it were, in its Youth, alike in all places ; and most of the Masters then living, thought they had attained the *Ne plus Ultra* ; whereas they were infinitely short of that Skill which those of the Third Age, or, as I may call it, the Virility or Manhood of Painting did arrive to.

Friend.

Friend.

Pray, what was wanting in their Works; for methinks, you have said already, that they were truly *Designed*, and finely *Coloured*; that they understood *Invention*, and *Composition*; that they were not *Ignorant* in *Perspective*, and the Art of *Shortning* their *Figures*: all which are the hardest things in *Painting*.

Traveller.

There wanted a *Spirit and Life*, which their *Successors* gave to their *Works*; and particularly, an *Easiness*, which hides the pains and labour that the *Artist* has been at; it being with *Painting* as with *Poetry*; where, the greatest Art, is to conceal Art; that is, that the *Spectator* may think that easie, which cost the *Painter* infinite *Toyl* and

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Labour : They had not likewise, that sweet Union of their Colours which was afterwards found out, and first attempted by Francia Bolognese, and Pietro Perugino ; and so pleasing it was to the Eye, that the People came in flocks to stare upon their Works, thinking it impossible to do better ; but they were soon undeceived by Leonardo da Vinci ; whom we must own as the Father of the Third Age of Painting, which we call the Modern ; and in him nothing was wanting ; for besides strength of Design, and true Drawing, he gave better Rules, more exact Measures, and was more profound in the Art than any before him.

Friend,

About what time did Leonardo da Vinci live ? And who were his Contemporaries ?

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Traveller.

He flourished about two hundred Years ago, and had for Contemporaries most of the rare Painters that the World has produced; which were, Giorgione di Castel, Franco, Andrea del Sarto, Raphael del Urbino, Antonio di Correggio, H. Parmigiano, Polidoro, Julio Romano, Perino del Vaga, and Michael Angelo Buonaroti.

Friend.

These are all famous Names, and known to all those who have ever heard of Painting; therefore, I would fain be informed more particularly of their Excellences.

Traveller.

The best way for that, will be, to read their Lives, done by Vasari; but in the
mean

mean time, to satisfie your Curiosity, I will
say a little of every one of them.

Giorgione was of the School of Venice,
and the first that followed the Modern Tus-
can way; for having by chance seen some things
of Leonardo da Vinci, with that new way
of strange Shadows, it pleased him so much, that
he followed it with his Life time, and imitated
it perfectly in all his Oyl Paintings; he
drew all after the Life, and had an excellent
Colouring; by which means he gave a
Spirit to all he did; which had not been seen
in any Lombard Painter before him; and
that was his particular Character; he was
as great a Musitian as he was a Painter,
and played admirably upon the Lute; he
dyed Young, having got the Plague of his
Mistress, who having it upon her, admit-
ted of his Embraces; of which they both
dyed.

Andrea del Sarto wrought with wonderful Diligence and Care, insomuch that his Works are highly valued, and his Colouring was the sweetest in the World, but there wants Strength and Spirit, which Andrea had not himself, being of a mild timorous Nature, and distrustful of his own Capacity, as also setting very little Value upon what he did, which made him live and die Poor and Contemptible, not having got in all his life time much Money, except when he was in France, in the Service of that King.

Raphael del Urbin was the greatest Painter that ever was; having made himself a Manner out of the Study of the Antients and the Moderns, and taken the best out of both; he was admirable for the easiness of Invention, Richness, and Order in his Composition, Nature herself was overcome by his Colouring, he was Judicious beyond

yond measure, and proper to his Aptitudes ;
 in a word, he carried Painting in its great-
 est Perfection, and has been outdone by none :
 His particular Talent lay in Secret Graces,
 as Apelles's did among the Antients.

Antonio di Correggio, among the
 Lombards, was an exquisite Artist ; for
 without ever having been out of his own Coun-
 trey, he attained to the greatest difficulties
 of the Art, never did any Body handle Co-
 lours better, nor Paint with a greater Re-
 lievo ; but particularly, the tender Soft-
 ness he gave his Naked Figures, surpass-
 es all Masters of his Time, and perhaps, all
 that ever were ; he worked most at Parma,
 retir'd, and little taken notice of, having a
 great Family, and working hard to main-
 tain them : Painting owes much to him ; and
 particularly, the manner of drawing Hair
 loose

loose and natural ; which no Painter before him had attained to.

Francesco Muzzuoli, otherwise called, Il Parmigiano, was one of the rarest among the Lombard Painters ; Sweetness, Neatness, and Grace in his Figures, were his Character, together with an art of making Landships, and other Ornaments, beyond any of his Time : and if he had not taken a Humour of Studying Chymistry, and seeking the Philosopher's Stone, he would have been, perhaps, the most excellent Painter of his Age.

Polidoro, from carrying Stone and Mortar in the Pope's Buildings, came to try his Genius for Designing ; and having made an Intimate Friendship with Maturino, a Florentine, who was then working upon the new Lodgings in Fresco ; he followed his study so close, that they two undertook

dertook several Frontispeeces, and Outsides of Pallaces in Rome ; and their Genius was so conformable, that their Work seemed to proceed from the same Hand, though both of them work'd together upon the same Piece ; their Invention was the richest, and Design the easiest that it was possible to see ; and to this day, they are the best School for Painters, they having contributed to the Art as much as any ; they painted most of the best Roman Stories up and down Rome ; but did them all with that great Judgment, that to those who are conversant with the Customs and Drefs of that Nation, all seemed mighty proper and easie.

Julio Romano, was Raphael's Scholar, and his Beloved Schollar, none having so well Imitated him either in Manner, Invention, Design, or Colouring ; and

he was besides, pleasant in his Conversation, of a jovial, merry Humour, and infinitely suiting with the sweetness of Raphael's Temper; no Body understood Antiquity better, for he had extreamly studied Trajan's Pillar, where all the Roman Habits, Engines of War, Ensigns, Arms, &c. are rarely well Represented: He was besides, an admirable Medallist, and spent much Money and Time in that Study: his chief Works are at Mantua; where he liv'd the best part of his Life, and dyed Rich, and in great Favour with the Duke of that Place.

Perino del Vaga came to Rome in Raphael's Time, and grew excellent by studying his and Michael Angelo's Works; he was a bold and strong Designer, having understood the Muscles in Naked Bodies as well as any of his time; he had a particular Talent for Grottesk; of which
kind

kind there are many Pieces of his in Rome ; but his chief Works are at Genova in the Pallace of Principe Doria ; he was a very universal Painter both in Fresco, Oyl and Distemper, and first taught the true working of Grottesks and Stucco Work.

Michael Angelo Buonaroti was the greatest Designer that ever was, having studied Naked Bodies with great Care ; but he aiming always at showing the most difficult things of the Art, in the Contorsions of Members, and Convulsions of the Muscles, Contractions of the Nerves, &c. His Painting is not so agreeable, though much more profound and difficult than any other ; his Manner was Fierce, and almost Savage, having nothing of the Graces of Raphael, whose Naked Figures are dilicate and tender, and more like Flesh and Blood, whereas Michael Angelo doth not distinguish the Sexes nor the

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Ages so well, but makes all alike Masculous and Strong; and who sees one Naked Figure of his doing, may reckon he has seen them all; his Colouring is nothing near so Natural as Raphael's; and in a word, for all Vassari commends him above the Skies, he was a better Sculptor than a Painter. One may say of Raphael and of him, that their Characters were opposite, and both great Designers; the one endeavouring to show the Difficulties of the Art, and the other aiming at Easiness; in which, perhaps, there is as much Difficulty.

Friend,

You have touched very handsomely upon the Characters of all these great Artists, and have thereby raised a desire in me to read their Lives. But pray Inform me yet a little further

ther : Did Painting after their Time decay? Or, has it since been Improved by more Modern Painters? For all those whom you have mentioned, lived almost two hundred Years ago.

Traveller.

I cannot say, it has Decayed, but it has rather Improved; till within these few Years, that it seems to be at a stand; and I fear, must Decay, both for want of Encouragement, and because all things that have attained their utmost Period, do generally decline, after they have been at a stand for some time.

Friend.

Pray, who were those that Succeeded Raphael and Michael Angelo, and those other great Painters which you have mentioned.

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Traveller.

Traveller.

After the Death of Raphael and his Schollars (for, as for Michael Angelo he made no School) Painting seemed to be Decaying; and for some Years, there was hardly a Master of any Repute all over Italy. The two best at Rome were Joseph Arpino and Michael Angelo da Caravaggio, but both guilty of great Mistakes in their Art: the first followed purely his Fancy, or rather Humour, which was neither founded upon Nature nor Art, but had for Ground a certain Practical, Fantastical Idea which he had framed to himself. The other was a pure Naturalist, Copying Nature without distinction or discretion; he understood little of Composition or Decorum, but was an admirable Colourer. But much about the same time, the Caraches of Bologna came to Rome, and the

two Brothers. Painted together the famous Gallery of the Pallazzo Farneze: Hannibal the Youngest, was much the greatest Master; though his Eldest Brother Augustin was likewise admirable; they renewed Raphael's Manner; and Hannibal particularly, had an admirable Genius to make proper to himself any Manner he saw, as he did by Correggio, both as to his Colouring, Tenderness, and Motions of the Figures; in a word, he was a most Accomplish'd Painter, both for Design, Invention, Composition, Colouring, and all parts of Painting; having a Sovereign Genius, which made him Master of a great School of the best Painters Italy has had.

Augustin his Elder Brother was an excellent Painter, and a rare Ingraver; He far surpass'd Hannibal himself, in the Accomplishments of the Mind; for besides

Besides his knowledge in Mathematicks and Philosophy, he was an admirable Musitian, and a very good Poet in his own Language: He Founded the Academy of Design in Bologna; in which, besides Designing after the Life, there was Taught Simmetry, Perspective, the reason of the disposing the Shadows and Lights, Anatomy and Architecture; and Discourses were made upon Stories and Fables, and the Manner of Placing them, and the Art of Colouring them; insomuch that Painting was much Improved by him.

He left a Natural Son, whose Name was Anthony, and who dyed about twenty four Years Old; 'twas thought he would have gone beyond Hannibal himself, the little that he has left behind him being of a bolder flight than any of the Carraches.

Lodovico

Lodovico Carrache, the Uncle, was
 be that first Instructed Hannibal, and was
 an Eminent Painter, having studied the
 Manner of Correggio; he excelled in
 Design and Colouring, and was chiefly
 Imitated by Guido Rheni; who, though a
 Scholar of Hannibal's, yet thought the
 Sweetness and Colouring of Lodovi-
 co to be prefer'd to Hannibal's; and in-
 deed the Hands of Guido are not inferior
 to those of Raphael himself.

Friend,

Pray, who were the chief Schol-
 ars of this School of the Carraches?

Traveller.

The most Remarkable were Guido Rhe-
 ni, of whom I was speaking, Sixto Bada-
 locchi, Albano, Dominichino, Lan-
 franco.

Guido Rheni acquired both more Re-
 putation.

putation and Riches than any of the School of the Caraches, there being hardly a Prince in Europe that has not endeavoured to get some of his Pieces, which he sold at what Rates he pleased.

Sixto Badalocchi dyed Dying, but was the best Designer of the whole School of the Caraches.

Albano work'd most in Little, but with a great Genius, and an admirable Sweetness, having besides, all the Parts of an Excellent Painter.

Dominichino was one that took much Pains, and had not that happy Facility which his other Contemporaries had, but he was very Profound in all the Parts of Painting; inso-much, that bating the inimitable Graces of Guido, he seems to out-do him in every thing else; and particularly, in greatness of Invention.

Cavaliero

Cavaliero Lanfranc was another of the famous Disciples of Carache, and Painted in Rome several things in Concurrence with Guido and Domenichino; he had a great Fire, and a noble Manner of Design and Colouring, but not always so Correct as he should be.

There was likewise one about the same time, or a little after, who seems to have been his own Master, and to have been the Head of a School; and that is,

Pietro Berettini di Cortona, who was a most Accomplished Painter, and a great Composer, much Facility in his Inventions, and a particular way of Cloathing his Figures, were his distinguishing Characters; but besides he was Universal, Painting all his Ornaments himself, and that to a great Perfection, as well in Landskip as in Fruits, Flowers, Animals, &c. His Forms are

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very

very Correct, as having studied all the Antiques of Rome better than any Painter of his Age, there being scarce an Old Fragment left Un-Designed by him ; his Drapery is a little stiff, and that is his only fault.

Friend.

Methinks, all this while, you have said nothing of some of the most Famous Painters in the World, to wit, Titian, Tintoret, Paul Veronese, and the Bassans.

Traveller.

They are all of the Lombard School, and I designed to treat of them by themselves, as indeed, they deserve ; but in the mean time, since you have mentioned them, I will give you a short Character of each of them.

Titian was the best Colourer, perhaps, that ever was ; he Designed likewise very well,

well, but not very exactly ; the *Airs* of his *Heads* for *Women* and *Children* are admirable, and his *Drapery* loose and noble ; his *Portraits* are all *Master-pieces*, no man having ever carried *Face-Painting* so far ; the *Persons* that he has drawn having all the *Life* and *Spirit* as if they were alive ; his *Landskips* are the *Truest*, *best Coloured*, and *Strongest* that ever were : He was very *Laborious*, *Copying* with his own *Hand* all that he did for ten *Years* ; that he might thereby acquire a *Facility* : He lived to be a *hundred Years Old* within one *Year*, and *Painted* to the last ; but what he did at first and at last, is easily distinguished from his other *Works* which he did in his *Prime*.

Paul Veronese, Disciple of Titian, Painted with great Grace, and adorned his Figures with Beautiful Draperies, but

his Composition was gross, and Invention poor, neither did he Design Correctly, his Colouring it exquisite.

Tintoret had a great Genius; & if he had had as much Patience as he had Fire and Vivacity, he would have Excell'd; but he is faulty in his Design, and his Composition and Ornaments are mean, his Colouring is very good.

The two Bassans had but a poor Genius, confined to one Manner, and with little Variety; but their Colouring is Admirable, and their Animals Designed Truly, and with great Relievo; as for other Painting, they had neither Invention nor Correction of Design.

And with them, I think, I may shut up my Account of the Italian Painters of any great Fame.

Friend.

Friend,

Has there been no Painters of the
first Rank out of Italy?

Traveller.

Few or none, but some there have
been, that had they seen Italy, would
certainly have been of the very first Rate;
Others there are too, who, having seen that
Country, have brought out of it a Manner
and Colouring little Inferiour to the best
Masters there; the first were Albert
Durer and Holbins, who were both
Profound in the Art; they were Con-
temporaries to Raphael, and would
have puzzled him if they had lived at
Rome, to shake off their Gothick Man-
ner; Raphael had Albert Durer in

great

great Admiration, and used to hang his Prints in his Chamber, and study them : Amongst those who have been in ITALY, the two best are Rubens and Vandyke.

Rubens had a great Genius, much Fire, and yet great Softness ; he was Learned in the Art, but without Correction in Design ; his Colouring is equal to Titian's, whose Works he chiefly Studyed, and like him, followed Nature more than the Antique ; he has more Facility than Titian, more Truth and Profoundness than Paul Veronese, and more Majesty and Repose than Tintoret : His Chief Study was upon these three ; out of whom he made himself a Manner beyond them all ; and such

such an one as has not been out-done by any.

The best of his Schollars was Vandike; who seems to have best understood his Masters Rules and General Maxims; nay, he has even surpassed him in the Dilicacy of Expressing true Flesh and Blood; particularly, in some small Cabinet Pieces: Had he not spent so much time in Portraits, he might have been a great History Painter; though he did not Design with great Correction.

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~~ful~~ he should not only have a Ge-

^{Of the ART of}
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PAINTING.
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DIALOGUE III
ger wonder how that we have so few
of such Transcendent Artists

^{Teaching}
How to know Good Pictures.
^{Traveller}
The World here in our Northern Cl-

maces has a Notion of Painters little be-
lieved of Joynt and Carpenters or

I Have read with great pleasure
the Lives of most of those Pain-
ters whom we discoursed of at our
last Meeting; and that Study has
given me so much Insight into the
Art, that I must needs own, that a

Widow N Ge-

General Painter, such as *Raphael* and some others were, is a most extraordinary sort of Man; it being necessary he should not only have a Genius and Spirit infused from above, but also, that he be fraught with all the best part of acquired Knowledge here below; and I do no longer wonder now, that we have so few of such Transcendent Artists.

Traveller.

The World here in our Northern Climates has a Notion of Painters little nobler than of Joiners and Carpenters, or any other Mechanicks, thinking that their Art is nothing but the daubing a few Colours upon a Cloth, and believing that nothing more ought to be expected from them at best, but the making a like Picture of any Body's Face.

Which

Which the most Ingenious amongst them perceiving, stop there; and though their Genius would lead them further into the noble part of History Painting, they check it, as useless to their Fortune, since they should have no Judges of their Abilities, nor any proportionable Reward of their Undertakings. So that till the Gentry of this Nation are better Judges of the Art, 'tis impossible we should ever have an Historical Painter of our own, nor that any excellent Forreigner should stay amongst us.

Friend,

What you say is very true, and therefore I think it would be a good work to inform us how we should Judge of Paintings, and distinguish the Good from the Bad; as also, to teach us how to know the different

Hands and Manners of those great Masters already extant.

Traveller.

To do that perfectly, would be a Work of great length, and perhaps, ingage me in the Secrets of the Art it self, to such a degree, as my Discourse would be fit for none but Painters to read; therefore I shall not do that; but if a few Rules of Common Sense and Obvious Notions will suffice, as I believe they will, to make any one a Judge of Painting, I am content to give you that sort of Observations.

Friend.

Pray do, and in as easie Terms as you can, that I may Communicate what I Learn, to those whom I design to gain over to this diverting Knowledge.

Traveller.

Traveller.

I must then repeat to you what I told you at our first Meeting ; which is, That the Art of Painting has three Parts ; which are, Design, Colouring, and Invention ; and under this third, is that which we call Disposition ; which is properly the Order in which all the Parts of the Story are disposed, so as to produce one effect according to the Design of the Painter ; and that is the first Effect which a good Piece of History is to produce in the Spectator ; that is, if it be a Picture of a joyful Event, that all that is in it be Gay and Smiling, to the very Landships, Houses, Heavens, Cloaths, &c. And that all the Aptitudes tend to Mirth. The same, if the Story be Sad, or Solemn ; and so for the rest. And a Piece that does not do this at first sight, is most certainly faulty, though

though it be never so well Designed, or never so well Coloured ; nay, though there be Learning and Invention in it ; for as a Play that is designed to make me Laugh, is most certainly an ill one if it makes me Cry. So an Historical Piece that doth not produce the Effect it is designed for, cannot pretend to an Excellency, though it be never so finely Painted.

Friend.

But as one may be delighted with the Verses and Composition of an Ill Play, so we may be pleased with the Design and Colouring of a Picture that is ill Disposed.

Traveller,

'Tis true, but that is but an Imperfect Joy, and such an one as reflects more upon the Artist, than if he had made an Attempt to please us by Order, and had failed in his
De-

Design and Colouring. Such was the fault of one, who being to draw the Story of Moses striking the Rock in the Desert to get Water for the People of Israel, made a Rock indeed, and the People about it, but drew the Landskip of a Countrey full of Pasture, and Beautifully Green and Fertile; not considering that such Countreys have no need of Miracles to produce Water in them; without which they cannot be supposed Fertile: whereas he should have drawn a Countrey, as indeed it was, Burnt up, Sandy, and Barren, that the Miracle might have been both more necessary and greater: and though this Countrey were never so finely done by him, yet that Errour of Judgment made the Piece Intollerable, and not to be looked upon without Indignation.

The

The next thing to be considered in an Historical Piece, is the Truth of the Drawings, and the Correction of the Design, as Painters call it; that is, whether they have chosen to imitate Nature in her most Beautiful Part; for though a Painter be the Copist of Nature, yet he must not take her promiscuously, as he finds her, but have an Idea of all that is Fine and Beautiful in an Object, and choose to Represent that, as the Antients have done so admirably in their Paintings and Statues: And 'tis in this part that most of the Flemish Painters, even Rubens himself, have miscarried, by making an ill Choice of Nature; either because the Beautiful Natural is not the Product of their Countrey, or because they have not seen the Antique, which is the Correction of Nature by Art; for we may truly

say that the Antique is but the best of Nature; and therefore all that resembles the Antique, will carry that Character along with it.

Friend,

I remember, you reckoned it to me among the Faults of some Painters, that they had studied too long upon the Statues of the Antients; and that they had indeed thereby acquired the Correction of Design you speak of; but they had by the same means lost that Vivacity and Life which is in Nature, and which is the true Grace of Painting.

Traveller.

'Tis very true, that a Painter may fall into that Errour, by giving himself up too

O

much

much to the Antique; therefore he must know, that his Profession is not tyed up to that exact Imitation of it as the Sculptor's is, who must never depart from that exact Regularity of Proportion which the Antients have settled in their Statues; but Painters Figures must be such as may seem rather to have been Models for the Antique, than drawn from it; and a Painter that never has studied it at all, will never arrive at that as Raphael, and the best of the Lombard Painters have done; who seem to have made no other Use of the Antique, than by that means to choose the most Beautiful of Nature.

There is another Caution to be observed too in this Choice of Forms, which is, to keep a Judicious Aptitude to the Story; for if the Painter, for Example, is to draw Sampson

son, he must not give him the Softness and
Tenderness he would give to Ganymedes;
nay, there is a difference to be made in the
very same Figure at different times: and
Hercules himself is to be made more Ro-
bust, fighting with Anteus, than when he
sits in Dejanira's Lap. But above all, the
Painter must observe an equal Air, so as not
to make one part Musculous and Strong,
and the other Soft and Tender.

There is another thing to be considered like-
wise upon the viewing of any Story; which is,
whether the Painter has used that Variety
which Nature herself sets us a Pattern for,
in not having made any one Face exactly like
another, nor hardly any one Shape or Make
of either Man or Woman. Therefore the
Painter must also vary his Heads, his Bo-
dies, his Aptitudes, and in a word, all the
Members

Members of the Humane Body, or else
his Piece will Cloy, and Sate the
Eye.

As for the Remainder of what belongs
properly to that part called Design; we
must consider if every Figure moves pro-
perly; as, if a Figure be to strike, whether
the Arm and all the Body show the vigour of
such a Motion; and the same if he is to Run
or Dance; and therein consists one of the
greatest Masteries of the Art, and which
requires some Knowledge in Anatomy,
that the Muscles be rightly express'd. As
for Shortnings, they are things of great
Difficulty, and few understand the Beauty of
them; which is, so to cheat the Eye, that a Fi-
gure that in reality is not a Foot in length,
shall seem to be five or six Foot long; and
this depends upon Opticks, and is most in
use in Ceilings and Vaults.

Friend.

Friend.

These are good Observations for Naked Figures; but few Pieces are all of that sort, most being Cloathed; and they say, that the Effect of Draperies is of great Consequence to the Piece, and therefore to be managed with great Art.

Traveller.

'Tis very true, 'tis one of the most difficult parts of Painting; and the best Rule is, that your Drapery be in large Foldings, Noble and Simple, not repeated too often, but following the Order of the Parts; and let them be of Stuffs and Silks that are commonly worn, of beautiful Colours, but
sweet.

sweet, and such as do not trench upon the Naked too harshly, and by that means they will be of great Use for the Union of the Whole; either by reflecting the Light, or giving such a Bound as is wanting for the other Colours to appear better. They serve also to fill up any empty place in the Picture.

There is also a Judicious Choice to be made of Draperies, according to the Quality of the Persons: Magistrates and Grave People must have Ample and Long Robes; Countrey People and Souldiers must have Close, Short Draperies; Young Maids and Women must have them Light, Thin, and Tender. They that follow the Drapery of the Antients in Statues, will always be Stiff, as Raphael was at first, because that they used little Foldings, often repeated; which do best in Marble or Brasse.

But

But Painters who have the Command of Colours, Lights, and Shadows, may extend their Draperies, and let them fly as they please. Titian, Paul Veronese, Tintoret, Rubens, and Vandike, have painted Drapery admirably; and indeed the Lombard School have excell'd in that and Colouring, as the Roman and Florentine in Design and Nudity.

Friend.

What is properly the Colouring of a Piece of Painting?

Traveller.

It is the Art of employing the Colours proper to the Subject, with a regard to the Lights and Shadows that are incident

to

to the Story, either according to the Truth of it, or to the Painter's Invention: and out of the Management of these comes all the Strength, Relievo, and Roundness that the Figures have. 'Tis hard to give Positive Rules here, it depending much on Practice; but the most General is, so to manage your Colours, Lights, and Shadows, that the Bodies enlightned may appear by the Opposition of your Shadows; which by that means may make the Eye rest with Pleasure upon them; and also, that there be an imperceptible passage from your Shadows to your Lights.

'Tis generally observed likewise to make the greatest Light fall upon the middle of the Piece, where the principal Figures ought to be, and to lessen it by degrees towards the sides till it loose it self. In gentle Shadows,

Shadows, avoid strong Shadowings upon the Naked Members, least the black that is in them seems to be part of the Flesh. But above all, there is a thing called by the Italians, *Il degra damento de Colori*; which in English may be termed, The diminishing of Colours: And it consists in making an Union and Concord between the Colours in the foremost part of your Piece, and those that are behind, so that they be all of one tenour, and not broke; and by this means every part corresponds with another in your Picture, and makes up one Harmony to the Eye.

As for Face-Painting alone, it is to be managed another way, for there you must do precisely what Nature shows you.

'Tis true, that Beautiful Colours may be employed, but they must be such

as make not your Piece like a Picture, rather than like Nature it self; and particularly, you must observe to express the true Temper as well as the true Phisionomy of the Persons that are Drawn; for it would be very absurd to give a Smiling, Airy Countenance to a Melancholly Person; or, to make a Young, Lively Woman, Heavy and Grave. 'Tis said of Apelles, that he expressed the Countenance and true Air of the Persons he Drew, to so great a degree, that several Phisionomists did predict Events upon his Pictures to the Persons Drawn by him, and that with true Success. If after that, you can give your Picture a great Relievo, and make your Colours Represent the true Vivacity of Nature,

you

you have done your Work as to that part of Painting, which is no small one, being next to History, the most difficult to obtain; for though there be but little Invention required, yet 'tis necessary to have a Solid Judgment and Lively Fancy.

Friend.

Pray, what is properly Invention in a Picture?

Traveller.

Invention is the Manner of Expressing that Fable and Story which the Painter has chosen for the Subject of his Piece; and may principally be divided into Order

P. 2

and

and Decorum. By the first, the Painter places the parts of his Subject properly, so as the Spectator may imagine that the thing did not happen otherwise than as it is there Represented; and so as the whole Content of the Story, though it embrace never so many Figures, make but one BODY, Agreeing with its self in all its Parts.

For Example: Suppose a Painter to Represent the Story of the Jews gathering Manna in the Defart; he must so order it, that the Persons employed in the Piece do all do the same thing, though in different Aptitudes; and there must appear in their Countenances the same Joy and Desire of this Heavenly Food; and besides, he must Represent a Countrey proper, and
give

give his Figures their Draperies according to the Customs and Manners of the Nation he Represents : all this Raphael has done in this very Story : and indeed, that part of Invention was so great in him, that he seldom Designed a Story in his first SCHIZZOS, that he did not do it four or five several ways, to choose at last the best. But to do this, a Painter, besides a Fanciful, Flourishing Genius of his own, must help himself by reading both History and Fable, and Conversing with Poets and Men of Learning ; but above all, the Painter must have a care that he pitch not upon such an Invention as is beyond his Forces to perform.

Some

Some Observations there are about the Number of Figures fit to be employed in an Historical Piece. Hannibal Carrache was of Opinion, that a Piece that contained above twelve Figures, could never be free from Confusion ; and the Reason that he used to give, was ; first, That he thought that no Piece could be well with more than three great Grupos, or Knots of Figures : And Secondly, That that Silence and Majesty which is necessary in Painting, is lost in that Multitude and Croud of Figures. But if your Subject be such as constrains you to a Multitude, such as the Representation of a Battle, or of the Last Day of Judgment, then you are likewise dispensed from that great
Care

Care of Finishing ; but must chiefly study Union, and the disposing of your Lights and Shadows. The Painter must also take Care, that his Scene be known by his Piece at first view, by some Ingenious Invention to express the Countrey : Such was that of Nealces a Greek Painter, who having Drawn a Sea-Fight between the Ægyptians and the Persians ; to express, that the Action happened at the Mouth of the Nile, made an As drinking by the side of the River, and a Crocodile ready to devour him ; that being the proper Animal of that River.

The second part of Invention is Decorum ; that is, that there be nothing Absurd nor Discordant in the Piece : and in this part, the Lombard Painters are very faulty ; taking Liber-
ties

ties that move one almost to Laughter ; Witness Titian himself, who Drew Saint Margaret a Stride upon the Dragon : and most of the Lombard Painters are subject to a certain Absurdity of Anachronismaie's Drawing. For Example, our Saviour upon the Crofs, and Saint Francis and Saint Benedict looking on, though they did not live till eight hundred Years after our Saviour's Passion. All Indecencies are likewise to be avoided : and Michael Angelo doth justly deserve to be Censured, in his great Picture of the Day of Judgment, for having exposed to view in the Church it self, the secret parts of Men and Women, and made Figures among the Blessed that kiss one another most tenderly. Raphael on the

con-

contrary, was so great an Observer of Decorum, that though his Subject led him to any Liberties of that kind, he would find a way to keep to the Rules of Modesty : and indeed, he seems to have been Inspired for the Heads of his Madonna's and Saints, it being impossible to imagine more Noble Physionomies than he gives them ; and withal, an Air of Pudour and Sanctity that strikes the Spectator with Respect.

Friend,

This puts me in mind of the moving part of Painting ; which is, the stirring of the Affections of the Spectator by the Expression of the Passions in the Piece ; and

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me-

methinks this might well be called
a part of Painting.

Traveller.

*It is Comprehended under that of In-
vention ; and is indeed the most diffi-
cult part of it, as depending intirely
upon the Spirit and Genius of the
Painter, who can express things no other-
wise than as he conceives them ; and
from thence come the different Manners ;
or , as one may call them, Stiles of
Painting ; some Soft and Pleasing,
others Terrible and Fierce, others
Majestick, others Low and Humble,
as we see in the STYLE of P O-
ETS ; and yet all Excellent in their
Kinds.*

Friend.

Friend.

- Pray, if you were to give your Judgment about those Painters whom you esteem most universal, and whose Works were fittest to be Studied, whom would you choose.

Traveller.

I should begin with Raphael, whose Graces and Skill are beyond Imitation, and can only be Admired till Heaven sends such another Genius down to Advance the ART beyond what he brought it to : after him, I think that Giulio Romano and Polidoro, with Perino del Vaga, may carry the Bell for De-
 Q 2 sign

sign and Invention. For Beauty of
 Colouring, Correggio, Titian, and
 Parmigiano are, without Contest, the
 most Inimitable Masters: Paul Ve-
 ronese had a most Rapid Genius,
 full of Fire and Invention, an Admi-
 rable Colourer, but not an exact De-
 signer, nor true Chooser of the best Forms
 for a Dark, Strong Manner, some-
 what Smoked, but very Learned: I
 think that Giorgione Pordenone and
 Caravagio are Admirable: And in
 these Latter Times the Carraches seem
 to have had all the Qualities together, be-
 ing Excellent Designers, Admira-
 ble Colourists, full of Graces, and
 of Great Skill in Managing their
 Lights and Shadows. Insomuch that
 there is little Amendment to be ex-
 pected

pected in Painting, after such AR-
TISTS and Friends:

-You say nothing of Michael An-
gelo, Lionardo da Vinci, Poussin, and a
great many others.

Traveller,

I have elsewhere given their Chara-
cters; which because they are not Uni-
versal, I do not here propose them for
Patterns: Michael Angelo was a migh-
ty Designer, and that was all: Of Li-
onardo, who was Equal to him in every
thing, we have nothing left, or very little:
As for Poussin, the so much Admired
Frenchman; his way was in Little for the
most!

most part, and some are of Opinion he could not do in Great ; or at least, he did not delight in it, having done but two Pieces in all his Life time, that were as big as the Natural; his Figures were generally of two or three Foot long ; his Compositions Orderly, his Invention Florid ; but particularly, he had a Talent for Expressing the PASSIONS : which was most Admirable. His Colouring inclines more to the Antique than to Nature. And he has left many Pieces unfinished. But take him altogether in his Way, he is a Great MAN, but not of that first Rank of PAINTERS, whom all ARTISTS must look upon as the Great Originals. that Heaven hath given to Mankind to Imitate, and whose

*whose WORKS will not only be the
SCHOOL, but the DELIGHT and
ADMIRATION of all After Ages,
as long as Painting shall retain
any Esteem amongst
Mankind.*

The End of the Dialogues.

THE

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 SCHOOL, but the DELIGHT and
 ADMIRATION of all After Ages,
 as long as Painting shall retain
 any Esteem amongst
 Mankind.

The End of the Dialogue.

THE



The LIFE of
CIMABUE:

A *Florentin* Painter.



H A T Deluge of Calami-
 ties which, for divers
 hundreds of Years, had
 overwhelm'd *Italy*, had
 not only ruin'd all the
 publick Fabricks and the
 product of the Industry
 of the Antients, but likewise so extinguished
 the Arts themselves that there was not an
 Artificer in any kind left: when it pleased
 R God

God that about the year 1240, there was Born in Florence, *Jean Cimabue* who first Revived the Art of Painting.

He was of the Family of the *CIMABUE*, in those dayes reputed Noble; and being a promising Child, his Father sent him to Schoole to the Monestry of *Sancta Maria Novella*, where one of his Relations was professor of Grammer to the Novices of that Convent. But he instead of minding his Book, used to spend all his time in Drawing of Figures of Men, or Horses, or the like, upon Paper, or the backside of his Books: Following thus the powerful dictates of Nature, which design'd him for another Profession, much about this time, those who Governed in Florence, invited some Painters out of Greece, that the Art of Painting which was totally Lost, might be Restored among the *Italians*; and the first work they undertook, was the Chappel of the *Gondi* in *Sancta Maria Novella*, which they Painted; the Front and Vault of it is now so Ruin'd by time, that the Work is hardly

hardly to be discerned. Here *Cimabue* following his secret Inclination, used to get from School and pass all day with those Painters, to see them work. So that at last, his Father perceiving how fond he was of that Art, agreed with the Greek Painters to take him to their Care, they judging that he was very likely to succeed in the Profession. Accordingly in a short time he was so help'd by Nature, that he surpassed his Masters, both in Design and Colouring; for they not at all attentive to Improve their Art, had contented themselves with a plain flat manner; as we may see in those of their Works that have been preserved to our time; but *Cimabue* though he imitated them, yet he had a much freer way, as appears by his Works that remain. The chief of which are the back of the great Altar in *Sancta Cecilia*, and in *Sancta Croce a Madonna*, which is yet fastned to a Pillar on the right hand of the Quire: After which he drew a *Saint Francis* upon a Field of Gold; and which was new in those

days, he drew the Figure after the Life as well as he could, and round about in the Borders all the Story of his Life in twenty Squares, full of little Figures, all upon a Field of Gold.

After this, having undertaken a great Picture for the Monks of the Order of *Val-Ombrosa*, in the Abby of the *Trinity* in *Florence*, he shewed in that Work much more Diligence and Invention, and particularly in the Aptitude of a *Madonna*, with her Son in her Arms, adorned by a number of Angels round about, the whole upon a Field of Gold; which Piece was by the Monks, placed upon the great Altar of the said Church, from whence being in process of time taken away to make room for one of *Alisso Baldovinetti*, it was placed in one of the Chappels on the left side of the Church.

After this, Working in *Fresco* at the Hospital of the *Porcellana*, in the middle of the great Gate, he Drew on one side, the Figure of the Virgin *Mary*, and the Angel *Gabriel*, and on the
the

the other our Saviour, with *Cleophas* and *Lucas*, all of them whole lengths; and in the Cloathing he shewed much more freedom and strength than had yet been seen, leaving the old Fashioned way, which was full of Lines and Porfits, and giving a softness not before known; for this hard flat manner, was all that at first those Painters had attained to, and that not by any Rules or Science, but by a certain Tradition, with which they contented themselves, leaving it to one another, without ever dreaming of mending their way of Designing, or that of their Colouring, or gracing their Pieces with any sort of Invention.

By this time the Fame of *Cimabue* began to be so spread, that he was sent for to many Remote places, and amongst the rest to *Ascesi*, a City of *Umbria*, and the place of the Birth of Saint *Francis*; there in the lower Church in company of some of those *Greek* Painters, he Painted some of the Ceiling and the sides of the Church, with the Stories of the Lives of our Saviour and Saint *Francis*, in all which
he

he so far outdid the *Greeks* his Concurrents, that taking courage he resolv'd to Paint by himself, and undertook the upper Church in *Fresco*: There over the Quire, he Painted in four places divers Stories of our Lady, that is her Death, when her Soul is carried by Christ into Heaven upon a Throne of Clouds, and when in the middle of a Quire of Angels, he puts the Crown upon her Head, there being at her Feet great numbers of Saints of both Sexes; all which now are almost consum'd by Time. Then in the Five Partitions of the Vault; or Ceiling, he Painted likewise many Stories.

In the first over the Quire, he Drew the four Evangelists bigger than the Life, and that so well, that even to this day, the Skilful do acknowledg a good Manner in them; the freshness of the colouring of the Flesh, shewing still how much Painting was beholding to *Cimabue*.

The

The second Partition, he filled with Golden Stars, upon a Field of Azure Ultramarine.

In the third, He made in every Square, a Round, and in that a Figure, which were in all four, to wit, *Jesus Christ*, the *Blessed Virgin*, *Saint John Baptist*, and *Saint Francis*.

The fourth, He filled with Stars, as before.

And in the fifth, He Painted the four Doctors of the Church, and by each of them, one of the first Founders of the Monastical Orders; a Work certainly, that required great Pains and Diligence.

Having finished the Ceilings, he Painted the left side of the Church with sixteen Stories; Eight out of the Old Testament, and Eight out of the New. Then over against them, again he Drew sixteen
Stories

Stories more, which were the chief Actions of our Saviour, and of the Blessed Virgin, ending with the Assumption of our Lady, and the coming down of the Holy Ghost upon the Apostles. All which works besides, that they were of so great an Extent, were excellently well Disposed, and with Judgment and Invention carried on; so that without doubt, they must raise a great Admiration in the Men of those Times, who had never seen any thing like them, and even in me, who saw them in the Year 1563, that is above Two Hundred Years after they were made. They produced that Effect, that I could not but wonder, how *Cimabue*, in so much Obscurity of the Art, had been able to see so clear. Having finished these, he began to Paint the remainder of the Church, from the Windows downwards, but being called away to *Florence*, about some private Concerns, they were afterwards Finished by *Ghiotto*. One Observation I cannot omit, which is, That of all these Paintings, those that

that have best preserved themselves are those of the Vaults and Ceilings, as being least injured by the Dust, and other Accidents.

Being come back to *Florence*, he Painted for the Church of *Sancta Maria Novella*, where he first went to School, a great piece of our Lady, which is still to be seen between the Chappel of the *Rucillai*, and that of the *Bardi di Vernia*, and was the biggest Picture that had yet been seen in those days. One may perceive by the Angels that are drawn in it, that he had still the *Greek* way of his first Masters, though bettered, and endeavouring at the Modern way of Painting. It produced nevertheless, so much Wonder, in the people of those Times, that it was carried from *Cimabues* House to the Church with Trumpets before it, and in a solemn Procession, and he was highly Rewarded and Honoured by the City for it. There is a Tradition, that while *Cimabue* was doing this Piece in a Garden, he had near the Gate of Saint *Peter*, that *Charles* of *Anjou* King of *Naples*, came through *Florence*,

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where

where being Received with all possible demonstrations of Honour, amongst other Entertainments, the Magistrates carried him to see this Piece ; and because no Body had yet seen it, all the Gentry of *Florence*, both Men and Ladies, waited upon him thither, with so much extraordinary Joy and Feasting, that the people changed the Name of the place, and called it *Borgo Allegry*, as much as to say, the *Merry Suburb* ; which Name it has retained to this day, though it has since been enclosed in the City.

There are some Works of his likewise in *Pisa*, and amongst the rest one in the Cloyster of *Sancta Francesco*, near the Church Door in a corner. Tis a Story of our Saviour upon the Cross, with some Angels round about him, who seem to carry certain Words with their Hands to the eare of a *Madonna*, who is all in Tears on one side, and to Saint *John* the Evangelist on the other side; the words to the Virgin are these, *Mulier Ecce filius tuus* : And to Saint *John*, *Ecce Mater tua*. And then another

ther Angel holds in his Hands these other Words, *Ex illa hora accepit eam Discipulus in suam.* In all which we may observe, That *Cimabue* begun to open the way to Invention by the means of Words, which though they were but a poor contrivance, yet they shewed that his Fancy was stirring and endeavouring to express its self.

Having thus by means of his Works acquired to himself great Fame, and a good Estate, he was at last joyned in company with *Arnolfo Lapi*, a Man in those days famous for Architecture. In the Fabrick of *Sancta Maria del. Fior in Florence*, in which Employment, being arrived to the Age of Sixty Years, he Died in the Year 1300. having Resuscitated Painting as it were from the Dead. He left many Disciples, and amongst the rest, *Ghiotto*, who proved an Excellent Master, and Lived in the same House that his Master *Cimabue* had done in the *Strada Dellocomero*.

Cimabue was Buried in *Sancta Maria del Fiore*. And we may say, That if he had not

been followed so close, and so much Outdone by his Schollar *Ghiotto*, his Fame would have been much greater; as appears by these Verses of *Dante*:

*Credette Cimabue nella Pittura,
Tener lo campo e hora ha Ghiotto il Grido,
Si che la Fama di colui oscura.*

Cimabue his Picture is yet to be seen, done by the Hand of *Simon Sanese*, in the Chappel house of *Sancta Maria Novella*, made in *Porfil*, in the History of Faith; in a Figure which has a Lean Face, a little Red Beard, in point with a *Capuche*, or *Monks Hood*, upon his Head, after the fashion of those Times. And the Figure next to him, is *Simon Senese* himself, who Drew his own Picture by the means of two Looking Glasses.

I have nothing more to say of *Simabue*, but only that in a little Book of Designs, where I have some of all the Masters, since his time. I have likewise two or three little Things of his

his in Red Minium, by which, though now
a-days they may appear somewhat stiff, yet
one may perceive by them, how much Pain-
ting was beholden to him.

The LIFE of
GHIOTTO

A
FLORENTINE:

Both Painter, Sculptor, and Architect.

GHIOTTO was Born in the Year
1276. within Fourteen Miles of the
City of Florence, in the little Village
of *Vespignano*, his Father's name was *Bondone*,
a plain Country Man. When he was about
Ten years Old, his Father used to send him
out

out to keep Sheep, and while they were Feeding, he used to Draw something or another upon the Sand: Finding in himself a strong Inclination for Design, one day *Cimabue*, going for some Occasions of his own, from *Florence* to *Vespignano*, found *Ghiotto*, who while his Sheep were Feeding, was drawing one of them after the Life, upon a plain flat Stone, with another Stone, somewhat sharpened at both ends; having never Learned the way of doing it from any, but from Nature. *Cimabue* astonished, stood still, and having considered the Child and his Work, he ask'd him, If he would go and Live with him at *Florence*? To which the Child answered, That if his Father was willing, he would go with all his heart. Whereupon he went to *Bondone* his Father, who was easily persuaded to give him *Ghiotto*, as thinking it a preferment for the Child; so *Cimabue* took him along with him to *Florence*, there being well Instructed by *Cimabue*, and helped by Nature. He had not long applied himself to Designing, but

but he quite put down that old flat *Greek* way, and becoming a strong Imitator of Nature, began to revive that which has been since called the Modern Way of Painting: For he used often to draw Men and Women by the Life; a thing that had not been Practised in Two hundred Years before, or at least, not with that Success and Skill that *Ghiotto* had; as appears by some Things of that kind, which we have preserved to this day. Amongst the rest, he Drew *Dante Alighieri*, the famous Poet of those Times, and his Intimate Friend, as may be seen in that Chappel of the Palace of the *Podesta* of *Florence*: In the same Chappel, is likewise the Picture of *Ser Brunetto Latini*, *Dantes* Master, and of *M. Coriso Donati*, a noble Citizen, and of great Renown in those Times.

Ghiotto's first publick Works, were in the Chappel of the High Altar. In the Abby at *Florence*, in which he did many good things, but particularly, an Annunciation of our Lady, by the Angel *Gabriel*, in which the
fear

Fear and Surprise of the *Virgin Mary*, is expressed, she being so frightened, that she is ready almost to run away. The Picture of the great Altar, is likewise of *Ghiotto's* hand, and is preserved there, for the respect they bear to the Memory of so great a Man. In *Sancta Croce*, there are likewise four Chappels, painted by him; three between the *Sacristy*, and the great Chappel, and one on the other side over against: The first is the Chappel of *M. Ridolpho de Bardi*, which is that where the Bell-ropes are, and the Life of Saint *Francis*; at whose death, many of his Moncks seem to express very much Grief. In the other Chappel, which belongs to the *Beruzzi*, there are two Stories of the Life of Saint *John Baptist*, to whom the Chappel is dedicated; and in them the dancing of *Herodias*, with all the other Apparatus of a great Feast, which is very well and lively designed: As likewise two other Stories of Saint *John the Evangelist*, are Incomparable; to wit, that where he Resuscitates *Drusiana*, and when he is himself, carried up
to

to Heaven. In the third Chappel, which belongs to the Family of the *Giugni*, and is likewise called, *The Chappel of the Apostles*; he has Painted many Stories of their Martyrdom. And in the fourth, which is on the other side of the Church, towards the *North*, which belongs to the *Tolinghi*, and the *Spinelli*, and is Dedicated to our Lady; he painted the Story of her Birth, her Marriage to *Joseph*, the Annunciation, the Adoration of the *Magi*, and when our Lady offers her little Son to *Simeon*; which is one of the finest Things in the whole Work. For besides the great Affection with which the Old Man seems to receive our Saviour, the Action of the Child is admirable; for being half afraid, he turns to his Mother, and takes her about the Neck, as Children use to do, at the sight of any new Object that frights them.

In the Chappel of the *Baroncelli*, in the same Church, there is a piece in Distemper, of the Hand of *Ghiotto*, where the Crowning of our Lady in Heaven, is expressed

Baroncelli

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with

with infinite Labour, there being a very great number of several Figures, and a Choire of Angels and Saints, most Elaborately done; and because that in this Piece, he has written his Name and the Year, in Letters of Gold. All Artists must needs have *Ghiotto* in the highest esteem, considering the Beginnings he gave so long ago, to true Designing, and good Colouring. In the same Church of *Sancta Croce*, are many other of his Works, and in the Refectory Sacristy, and other places.

He Worked likewise in the Church *Del Carmine*, in the Chappel of Saint *John Baptist*, the whole Life of that Saint divided in different pieces. In the Pallace of the *Guelfes Party* in *Florence*, there is likewise of his Hand, a History of Faith in *Fresco*, most exceeding well Painted; and in it amongst the rest, is the Picture of *Pope Clement the 4th.* who created the Magistrates of the *Guelfe Party*, giving them his own Coat of Arms, which they keep to this day.

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Having

Having done these things in Florence, he was Invited to *Astisa*, a City in *Umbria*, where *Cimabue* had Painted before, by the then General of the *Franciscans*, *Fra. Giovanni Di Mura della Marca*; there he undertook the upper Church, and painted in it Sixteen Stories, of the Life and Gests of Saint *Francis*, of each side of the Church; and to say truth, in this Work, he acquired great Fame: For there is in it great Variety, not only of the Postures and Aptitudes of the Figures, but likewise in the whole Composition; in which he has shewed himself a great Observer of Nature, as well as of the Dress and Customs of those Times. And among the rest, there is a Story, where one being very Thirsty, in whose Looks, the longing for Water shows it self, drinks stooping at a Fountain, with wonderful Affection, in so much that one would think it were a Live Figure. And indeed, in this whole Work, *Ghiotto* followed Nature so close, that he deserves to be called Nature's Disciple; for the great Order,

Proportion, and Facility, that he has showed in it all along.

He painted likewise in the Church below, many things of the Life and Glorification of Saint *Francis*; in all which he showed great Variety of Invention, and amongst other things, drew his own Picture, rarely well, in one of those Stories: And over the Door of the *Sacristy*, is a Saint *Francis* in *Fresco*, who recieves the Stigmats upon his Knees, which is so Devout, and full of Affection, that I take it to be the best thing that *Ghiotto* ever did.

Having finished his Painting at *Astisa*, he returned to *Florence*, where as soon as he was Arrived, he undertook a piece to send to *Pisa*; it was the Story of Saint *Francis*, in that horrible Desert of *Vernia*, where besides the Landskip of Rocks and Trees, proper to that place; the Saint himself was placed in that Rapture, of receiving the Stigmats, and in it showed a most fervent desire of them, and a most zealous Love towards our Saviour

Saviour, who appears in the Air, environed with Angels; and in the lower part of the Piece, are three Stories of the same Saints Life most admirable! This Picture, which to this day, is kept with great Veneration, in the Church Saint *Francisco di Pisa*, upon a Pillaster near the great Altar: Was the occasion that the *Pisans*, having finished their Fabrick of the *Campo Sancto*, according to the design of *Giovanni di Nicola*, one of their own Citizens, sent for *Ghiotto*, to Paint one part of the Inside of it; That as on the Outside, it was adorned with Marble and Sculpture, performed with great Expence; covered with Lead on the Top, and within full of Statues and Tombs of the Antient, brought from many parts of the World, so that it might be Adorned with the best Modern Painting on the Inside, by the best Painter then Extant. *Ghiotto* therefore painted on one of the sides within, six Stories of the Life of *Job* in *Fresco*; and because he considered, that on that side where he was to Work, the Sea Wind did chiefly

chiefly blow, which being moist, was apt to make the Marble sweat, as it does in most of the Houses in Pisa, which being mingled with a Salt, that comes out of the Stones, was apt to eat up the Columns: He caused a Coat of Lime plaister and beaten Brick, mingled together, to be laid on pettry thick every where, where he was to Work; and by that means he has so well obtained his end, that the Pictures he made there, are preserved to this day, and might have been much better kept, if the negligence of those who should have taken care of them, had not let the wet come to them in some places, which has made them scale and look black; Besides, that it is the nature of Plaister, when mingled with Quicklime, to mould and grow moist with time, and by consequence, must of necessity spoil the Colours, though at first it seems to take well with them.

In those Stories of his, besides the Picture M. *Farinata de Gliuberti*, there are many very fine Figures: As particularly, Some Country people,

people, who bring *Job* the ill news of the loss of some of his Flocks, and have the Countenance of Men truly Afflicted for so great a Calamity. Likewise, there is the Figure of a Servant, who stands by *Job*, as he is all full of Sores, and is forsaken by every one, with a Fan in his Hand, to give him the comfort of a cool Air, and drive away the Flies from his Sores, while with the other Hand he stops his Nose because of the stench. This Figure has a marvellous Aptitude in all its parts; and indeed, all the Figures of these Stories, both Men and Women, have excellent Heads, and the Drapery is wrought with great Beauty and Softness.

It is no wonder therefore, if this Work spread his Fame far and near, in so much that Pope Benedict the 9th. of Trevisi, sent into Tuscany, a Gentleman of his Court, to see what sort of Man *Ghiotto* was, and to give him an account of his Painting, having design to Employ him in Saint Peter's Church at Rome. This Gentleman having staid some

time

time at *Sienna*, and there informed himself what Excellent Masters there were at *Florence*, in Painting and Musick, came at last to *Florence*; and going streight to *Ghiotto's* House, he found him at Work in his Painting Rome. Having told him the *Popes* Intention, and how he designed to Employ him: He desired of him, to send some piece of Design by him to his Holiness. *Ghiotto*, who was a pleasant ready Man, took a sheet of White-paper, and setting his Arm close to his Hip, to keep it steady, he with one stroke of a Red-lead Pencil, drew a Circle so round, and so equal, that it was wonderful to see it: Then presenting it to the Gentleman, he told him smiling, That there was a piece of Design, which he might carry to his Holiness. Says the Courtier, half angry, Shall I have nothing but this to show the *Pope*? That's more than enough, said *Ghiotto*, put it among the other Designs you have from other Painters, and see whether it will not make it self known. The Gentleman
see-

seeing he could get nothing else from him, left him in discontent, being half afraid he had put a Jear upon him, and that he should be Laughed at, at his return to *Rome*. However, being come, and showing the *Pope* all the other Designs, he shewed this also of *Ghiotto's*, telling the *Pope* how he had done it without Compasses, or so much as stirring his Arm from his Side. The *Pope*, who understood something of the Art, easily comprehended by this, how much *Ghiotto* in strength of Design, did Excel all the other Painters of his Time; he therefore sent for him to *Rome*, and there being extreamly satisfied with his Skill, he made him Paint Five Stories of the Life of *Christ* our Saviour, in Saint *Peter's*, and in the *Sacristy* the chief piece, all which were done by *Ghiotto*, with so much diligence and care, that a more finished Work in Distemper, never was performed by him. And the *Pope* rewarded him accordingly, for besides many Favours he bestowed upon him, he presented him with Five hundred Ducats

of Gold, which for those days, was a Noble present.

While Giotto stayed at Rome, he contracted a great Friendship with Oderici de Agobbio, an Excellent Master in Miniatures, who was then Employed by the Pope to paint a great many of Books, of the Library of the Popes Palace, in Miniature; most which have since been lost, or have otherwise perished by Time. I have in my Book of Collections of Antient Designs, some pieces of this Oderico, who indeed, was an Excellent Master, but yet Franco Bolognese, who Worked at the same time for the Pope, was much beyond him; as may be seen likewise in my Book of Collections, where there is amongst the rest, an admirable Eagle and a Lion, that breaks a delicate Tree, all in Miniature.

The Pope having liked Giotto's Painting, ordered him to paint Stories of the Old and New Testament, all round Saint Peters: Whereupon to begin, he made the Angel that is over the Organ, of Seven Palms high, as
 also

also many others, most of which have been Ruined, when the Old Church of Saint Peters came to receive New Walls, and some likewise have been carried from the Old Church, and placed under the Organ; as particularly a *Modonna*, which being painted upon the Wall, was by the means of Irons and other Fastnings, taken out of the Wall entire, and placed in a handsome conspicuous part of the House of Doctor *Nicolo Acciaiuoli*, a *Florentine*, and a great Lover of all the excellent pieces of Art: He adorned this piece of *Ghiotto's* with rich Carvings, and Modern Pictures round about it.

Of *Ghiotto's* Hand, is likewise the Ship of *Musaick* Work, which is over the three Gates of the *Portico*, in the entrance to Saint Peters: For besides the strength of the Design, the Aptitude of the Apostles in different postures of working against the Storm, is remarkable, and particularly the Sail of their Ship, seems so fill'd with Wind, and has so much *Relievo*, that a true Sail can scarce have more;

and yet it is mighty difficult to make up of pieces of Glafs such an union of Lights and Shadows as is there, and which could hardly be Equalled by the Skilfulest Pencil. There is besides upon a Rock, one that Fishes with a Line, in whose looks the patience of that Sport is rarely well Represented, together with the hopes of taking something at last.

Pope *Benedict* the 9th. being dead, *Clement* the 5th. Succeeded him, and Transferred the *Papal Court* to *Avignon*, whither likewise *Ghiotto* was obliged to go: And being there, he not only did many things in *Avignon*, but in many places in *France*, as well in *Fresco*, as *Distemper*. After some stay there, having perfectly satisfied the *Pope's* Inclination, he was by him largely Rewarded, and he returned to *Florence* full of Honour and Riches, carrying with him that *Pope's* Picture, which he gave afterwards to *Taddeo Gaddi*, his Schollar.

This Return of *Ghiotto's* to his own Country, was in the Year 1316. but he was soon called

called away again: For at the Instance of the *Signori della Scala*, he went to *Padoua*, where in the Church, called the *Sancto*, newly built in those days, he painted a Chappel most curiously. From thence he went to *Verona*, and painted divers Things in the Palace of *Messer Cane della Scala*; amongst the rest, the Picture of that Lord. In his Return to *Florence*, he was obliged to take *Ferrara* in his way, to obey the commands of the Lords of *Este*, for whom he did many Things in that City: At the same time, *Dante* the famous Poet, hearing that *Ghiotto* was at *Ferrara*, and being himself at *Ravenna*, where he was then in Exile, wrought so with him, that he got him to *Ravenna*, where he painted in *Sancta Francisco*, some Stories in *Fresco*, for the *Signori di Polenta*, and from thence he went to *Urbino* *Arezzo*, in both which places he wrought divers Things, and so Returned to *Florence*.

In the Year 1322. he was again Invited abroad by *Castruccio Castrucani*, Lord of *Luca*, where in the Church of Saint *Martin*, he painted a

Christ

Christ in the Air, and with him the four Pro-
tectors of that City, *Saint Peter*, *Saint Regolo*,
Saint Martin, and *Saint Paulin*, who seem to
recommend to our Saviour a *Pope* and an Em-
perour, which 'tis thought were *Frederick* of
Bavaria, and *Nicolas* the 5th. Antipope: At the
same time, 'tis thought that *Ghiotto* gave the
Design of the Castle of *Saint Fridiano*, in the
City of *Luca*, which is a most Impregnable
Fortress, it is otherwise called the Fortress
Della Giusta.

After this, *Robert King* of *Naples*, writ to
his Son, the King of *Calabria*, who was then
at *Florence*, that he should by all means send
him *Ghiotto* to *Naples*, because that having just
then made an end of Building the Royal
Nunnery of *Sancta Chiara*, he desired the
Church might be adorned with Pictures of
Ghiotto's Hand. He obeyed with joy the Sum-
mons of so great a Prince, and painted divers
of the Chappels with Stories of the Old Te-
stament, and some of the New; particularly
those out of the *Revelations*, are thought to
be

be the Invention of the Poet *Dante*, as also those very well Invented Stories of the Church of *Assisa*, they having been Intimate Friends: And though 'tis true, *Dante* died the Year before, yet 'tis possible that they might have Talked together of those Stories of the *Apocalyps*.

But to return to *Naples*, *Ghiotto* painted in the *Castello del Novo*, many Things, and chiefly the Chappel, where he so pleased the King, that very often he used to go and sit by him when he was at Work; for *Ghiotto* was as pleasant in his Conversation, and as ready in his Wit, as with his Pencil. One day, it being very hot, the King said to him, If I were as you, *Ghiotto*, I would leave off Working this hot Weather: And so would I, Sir, said *Ghiotto*, if I were as you. Another time the King desired him to paint the people of his Kingdome Emblematically; he drew an Ass with an old pack Saddle upon his Back, and another new one before him, to which he was smelling, as liking it very well, and upon

upon both the Saddles, the Crown and Scepter. The King having desired him to Explain what that Picture meant, he said, It was the Condition of his people, who were alway desirous of Novelty, and ready to change their old Master for any new one. He painted likewise for the King a Hall, which was afterwards ruined by King *Alphonso*, in which were the Pictures of most of the great Men of that Age, and amongst the rest his own.

In his Return from *Naples* to *Rome*, he stop'd at *Gaeta*, and painted in the *Annuntiata*, some Stories of the New Testament, which are now much spoil'd by Time; but yet not so, but that *Ghiotto's* own Picture is very distinguishable, being near a very fine Crucifix of his doing.

Having staid some time at *Rome*, he was prevailed with by *Signor Malatesta*, who was then Lord of *Rimini*, to go with him to *Rimini*, where in the Church of Saint *Francis*, he Drew many Stories; all which were lost when

when the Church was new Built by *Sigismond Malatesta*, but in the Cloister there remains yet the Story of *Beata Michellina*, which for many Reasons, is one of the best Things that *Ghiotto* ever did; for besides the Liveliness of the Heads, which are all Miraculous, and the strength and force of the Drapery, which is Incomparable: There is a young Woman as Beautiful as tis possible for a Woman to be, who to free her self from the Calumny of Adultery, Swears upon a Book with a stupendous Aptitude, having her Eyes fixed upon her Husband, who put her to her Oath, because of a Black Child she was brought to Bed of, which he could not believe was his; and as the Husband shows Distrust and Anger in his Countenance, so does the Innocent Lady show Truth and Simplicity in hers, with so much Piety in her Looks, as was enough to convince all the Slanders; by that she was no Adulteress.

The shortnings likewise that are in another piece of this Story, where there are a great

number of poor People, are very Commendable, and much to be valued by all Artists, since it is from them that we have the first Principles and Manner of doing them, though they are not in that perfection which they have since attained to. But above all the other Things that are in this Work, is the Aptitude of the Saint her self, while she receives from the Usurers she had sold her Land too, the Money, which she orders immediately to be disbursed to the poor; for in her there appears so much scorn and unconcernment for Riches, that the very sight of them seems to offend her; while on the other hand, the very picture of Covetousness seems to be Represented in a Figure of one, who looking towards a Notary, to make him sign the Writings, has at the same time both his Hands upon the Money, expressing both his Greediness and Distrust: And in the three Figures, that hold the Habit of Saint Francis in the Air, there is much to be commended, particularly in the Drapery, the Foldings of which

which are so easie and natural, that it must be confessed, that *Ghiotto* was Born to bring Light to the Art, in all its parts. He drew in a Ship, which makes a piece of this Work, *Signor Malatesta*, most wonderfully strong and lively, with many other Figures of Seamen, all in proper Aptitudes; and there is a Figure particularly remarkable in its action, for seeming to Talk with others, he puts one Hand to his Face to spit into the Sea, and not offend those he Talks with; and indeed this is altogether one of the best Things done by *Ghiotto*, who accordingly received both great Rewards, and infinite Commendations from *Signor Malatesta*.

Being Returned to *Florence* with great Riches, he wrought a Crucifix in a field of Gold in *Sancto Marco*, and another of the same nature in *Sancta Maria Novella*, in which last, *Puccio Campana* his Servant, wrought with him.

After this, in the Year 1327. *Guido Tarlati* *da Pietra Mala*, Bishop of *Arezzo* being Dead, his Relations having a mind to Erect a sumptuous

teous Monument for him, as for one who in his time, had been the Head of the Gibeline Faction in *Tuscany*: They writ to *Ghiotto* to make them the most Magnificent Design that he could, and at the same time desired him to provide them a Sculpture of his own chusing, of the best that were then in *Italy*: *Ghiotto* made the Design and sent it them very courteously, and the Monument was Finished by it afterwards.

The number of his Works is so great, that it is very hard to Enumerate them all, but we cannot but mention a piece of his, in the Church of the *Fratri Humilanti* of all Saints of *Florence*, 'tis in Distemper, and represents the Death of our Lady, with the Apostles about her. *Michael Angelo Bonaronti*, used to say, That the Aptitudes of this Story could not be better: And indeed, it is Wonderful, that one who Learned the Art of himself, and without a Master, almost, should have attained to such Excellency, as to be Admired by the greatest Masters, Two hundred Years after.

In the Year 1334. on the 9th. of June, he undertook the Steeple of *Sancta Maria del Fiore*, and having laid the Foundation very strong, Twenty Yards deep, and of great Stones; the Work was continued according to his Design, which was after the Gothick Manner of those days. All the Stories that were for the Ornament of it, were designed by himself, the compass of the Tower at the bottom, was a Hundred Yards, that is Twenty five Yards for every side, and it was a Hundred and forty four Yards high; it was to have on the top a Pyramid Fifty Yards high, but that being a piece of old Artichecture, all Modern Architects have still been against the Finishing of it.

Lorenzo of Lione Ghiberti, has Writ, that Ghibetto did not only make the Model for the Tower, but also made Models for the Sculpture, where divers of the Stories were done in *Relievo*, which Lorinzo says he saw: And it is not Incredible, since Design and Invention are the parents of Sculpture as well as Painting.

For

For this Work *Giotto* was made a Citizen of Florence, and Endowed with a Hundred Florins of Gold yearly from the Publick; which in those days was considerable. He Lived not to see it Finished, and it was after his Death pursued by *Taddeo Gaddi*. His death was in the Year 1336. and was much lamented by his Countrymen, having had in his Life-time the Esteem of all, and the Friendship of most of the Excellent Men of the Age he Lived in: And amongst the rest of *Dante* and *Petrarch*, who makes mention of him in his Will, and in a Latin Epistle in the sixth Book of his Familiar ones, in these Words: *Atque (ut a veteribus ad nova ab Internis ad nostra transgrediar) duos ego Novi Pictores egregios, nec formosos Jortum Florentinum Cirem. Cujus inter Modernos Fama est, ingens & Simonem Senensem.* He was Buried in *Santa Maria del Fiore*, on the Left Hand as you come into the Church, where there is a White Marble Stone in Memory of him.

His

His Disciples were *Taddeo Gaddi*, who was his Godson, and *Pucio di Capanna*, both Florentines; and we have many Works of the last, who had Extreamly well attained to *Ghiotto's* Manner.

The LIFE of
LEONARDO
DA VINCI

A Florentine Painter, and Sculptor.

IT may be seen by *Leonardo Da Vinci*, as much as by any other Example, that the Celestial Influences do sometimes so Unite in one Subject, as to make all that's performed by that Person, to seem almost Divine, and not acquired.

acquired by any Humane Industry: And indeed, the admirable Beauty of *Leonardo's* Body, the infinite Graces of his Mind, and the exquisite Penetration with which in all Sciences and Arts, he attained to the most difficult part of them with ease, do show that he had from above, most extraordinary Gifts. The strength of his Mind was always accompanied with a Dexterity, which alone would have made its Way through the World; and he had besides, a Greatness and Magnanimity in him, more befitting a Prince than a private Man. All which made him not only Beloved and Esteemed in his Life time, but highly Renowned and Honoured after his Death to all Posterity.

He was Son of *Piero da Vinci*, and in the first beginning of his Education, shewed so strong an Inclination to all sorts of Learning, that had he constantly pursued any one, he must have been a Prodigie in that kind, but he was so various, that that did very much hinder his Excelling. At his first learning
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to cast Account, he used to puzzle his Master with Questions about *Arithmatick*, and that in a few Months after he had first applyed himself to it. He next gave himself to Musick, and particularly to play upon the Lute, in which he grew so Excellent, which he would play Extempore, things that would Charm all that heard him; and yet though he was so variously addicted, he still followed Designing, and making of things in *Relievo*, as two Arts, that above all others did please his Fancy, and fix his Application. His Father taking more particular notice of this last Inclination, took one day some of his Designs, and carrying them to *Andrea del Verocchio*, a famous Painter, and his intimate Friend, desired him to tell him Ingeniously, whether his Son *Leonardo* was ever like to succeed in that Way?

Andrea was astonished at the sight of such bold Beginning, and exhorted his Father to give him all sort of Encouragement in that Way: Upon which, his Father ordered him

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to go constantly to *Andrea's* Painting-House, there to Improve himself. *Leonardo* obeyed with joy, and not content with Designing alone, he Exercised himself in all those Arts which are any ways depending upon it, or useful to a Painter, or Statuary, such as *Geometry*, *Architecture*, *Perspective*, &c. in all which he attained to a great perfection. He was besides, the first that had thoughts of putting the River of *Arno* into a Chanel from *Pisa* to *Florence*, Inventing all sorts of Mills, and other Machines, useful for so great a Design. But because his chief profession was Painting, he spent much time in Drawing by the Life, and often likewise in making Models of Earth, and then Clothing them with fine Linnen wet, with the greatest patience in the World: He would Draw them upon Silk, or fine Linnen, in Black and White, with the point of his Pencil, that it was a most admirable thing to see them; some of which I have in my Book of Designs. What he did upon Paper, was with so much diligence and
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delicacy, that no Man ever came near him. I have a Head of his in *Chiato Scuro*, which is Divine, and shows with what singular strength he Conceived, and with what admirable Dexterity he executed his Thoughts with the Pencil. When he was weary of Painting, or Statuary, he used to busie himself in finding out Ways how to Level Mountains with ease, or make Passages through them, from one Valley to another; as also by Leavers, Strings, Pulleys; to raise great Weights, and by other Machines to drain the Water from low places; so that his Brains were perpetually employed, and of all these Things he made Designs, many of which I have seen. And in them, he was so Curious, as sometimes to Draw the whole Lying, or Coiling of a Cable, or other Ropes, so as you might see the Winding of it from one end to the other; there is one of these in a Print, and in the middle are these Words, *Leonardo Vinci Academia.*

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He was so extream diverting in Conversation, that he drew every Body after him; and having, as we may say in comparison of others, Wrought but very little, yet he Lived Splendidly, having always many Servants, and Horfes; for which last, he had a great Passion, and used to Draw them by the Life. He loved all sorts of Animals indeed, and would often buy Birds alive out of their Cages, only to let them go, and restore to them their lost Liberty. So great was his native Bounty, and the sweetness of his Temper; in a word, no Man in his Time, ever acted with so much Readiness, Vivacity, and Grace, which gave a particular Character to all that he did; though in his Art he begun many Things, but hardly Finished any, having conceived them with so much Perfection, that his Hand afterwards, could not follow the Idæa of his Mind.

After having Worked some time with *Andrea del Verocchio*, his Master employed him in a piece of his Undertaking, of the Story of Saint

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Saint John's Baptizing of our Saviour *Christ*, and in it *Leonardo* drew an Angel, that held some Clothes of our Saviour, which he Finished so well, that he put down all the other Figures of *Andrea*, in so much, that scarce any thing but *Leonardo's* Angel, was taken notice of. This so angered his Master, to be out-done by his own Schollar, and a Young Man, that he never more would handle a Pencil, or Colours.

There being a very rich Tent of Gold and Silk of Tapiftry Work to be made in *Flanders*, for the King of *Portugal*; the Undertakers agreed with *Leonardo*, to make the Cartoon. The Story being that of *Adam* and *Eve*, when they eat the forbidden Fruit in Paradise. There he Drew in *Charo Scuro*, a delicious Meadow of Plants and Flowers, full of variety of Animals, done with so much diligence and patience, and so Natural, that none but so divine a Genius, could ever do the like. Amongst the rest there is a Fig-Tree, which besides the admirable shortnings of its Leaves
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and Branches, is painted with such Care, that it would astonish any one to consider, how 'twas possible for a Man to do a Thing with so much patience. There is likewise a Palm-Tree, which has its Branches so Lively, and their Situation, and exact Simmetry so expressed, that none but *Leonardo's* Genius, could ever compass it. The Cartoon being finished, was left upon his Hands, the Tapestry Work not being gone on with, as was first designed; and it is at this time in the House of Saint *Octaviano de Medici*, it being presented to him not long ago, by *Leonardo's* Uncle.

One day, his Father, *Ser Piero da Vinci*, being at his Country House, was desired by one of his Tenents, to get him a Buckler painted, which he had made out of a Figg-Tree, cut down in the Ground; *Ser Piero* took the Buckler, and the fellow being very useful to him, in Fishing, Fowling, and other Country Sports, he carried it to his Son, and desired him to Draw something or another upon it. *Leonardo* seeing the Buckler ill shaped and crooked,

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crooked, streightned it and Polished it, and then having carefully plaistered it over, he began to consider what he should Draw there, that might Fright any one at first sight, like *Medusas* Shield. To this end, he got together in a Room, where no Body came but himself, a Collection of Serpents, Lizards, Crickets, Butterflies, Grasshoppers, and such like Animals; from the assemblage of all which, strangely put together, he made up an Animal most horrible to look too, who seemed to poyson the Air with his Breath; for he placed him in a kind of a dark Grotto, sending Fire out of his Mouth, and Smoke out of his Nostrils, in so strange a manner, that it would fright any one to see it. He took so much pains about it, that the stink of those dead Creatures was intollerable in the Room, though not at all perceived by *Leonardo*, so attentive he was upon his Work. The thing being finished, he told his Father, that he might have the Buckler when he pleased. One Morning then, *Ser Piero*, his Father

Father, came and knocked at the Door, and desired the Buckler: *Leonardo* opened the Door, but desired him to stay a little: So returning into the Room, and having placed the Buckler in an obscure Light, upon his Painting Desk, he called in his Father; who not expecting any such thing, was of a sudden struck with the Apparition of such a Monster, and retired two or three steps back. *Leonardo* stopped him, and said, This Work I see will answer its end, take it and carry it to whom you have promised it. The thing appeared wonderful to his Father, who was extremely pleased with it, and having secretly bought another Buckler, which he caused to be Painted with some ordinary Invention, he kept *Leonardo's*, and gave the other to his Servant, who took it so kindly, that he served him faithfully ever after.

Some Months after, *Ser Piero*, sold *Leonardo's* Buckler secretly in *Florence*, to some foreign Merchants, for the Sum of a Hundred Ducats, who sold it to the Duke of *Milan* for Three hundred.

Leonardo

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Leonardo made likewise a most delicate *Madonna*, which *Pope Clement the 7th.* used to keep in his Chamber; and amongst other Ornaments, of it, he had drawn a Glass full of Water, with Flowers in it, where besides the lovelyness of the Flowers, he had counterfeited drops of Water upon them, as delicate as the Natural ones. He made also for *Antonio Segni*, his Intimate friend, a Neptune upon a Stormy Sea, carried in his Chair, drawn by Sea Horses, with Whales, and other Sea Monsters about him, and the Heads of some Sea Gods, most delicately designed; and this Piece was by *Fabio Segni*, Son to *Antonio*, given to *Messer Gioranni Gaddi*, with this Epygram,

*Pinxit Virgilius Neptune pinxit Homerus,
Dum Maris undisoni per vada flectit equos,
Mente quidem vates illum conspexit uterque,
Vincius ast Oculis jureque vincit eos.*

He took a fancy once to draw in Oyl, a Head of a *Medusa*, with the strangest dress of Ser-

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pents and Snakes, that 'tis possible to Imagine: But it being a Work that required great time to Finish it, it had the fate of many of his Things, and remained Imperfect; but as it is, it holds its place amongst the chiefest Rarities of our Duke *Cosmo*; as also that of an Angel, who holding one of his Arms in the Air, shows a shortning from the Shoulder to the Elbow; that is most Masterly and strong. For *Leonardo* fought chiefly to give a great *Relievo* to his Things, and for that Reason, made his Grounds and Shadows as dark as possibly he could, seeking out the strongest Blacks of all kinds; so that his Manner seemed almost a Night, rather than a Shadow made by the Light of the Day.

When ever he saw any one of an odd Physiognomy, either with strange Hair, or Beard, he would have followed him a whole Day till he had so got the *Idæa* of him; that being come Home, he would Draw him as like, as if he sat to him. And of this sort, there are many Heads, both of Men and Women;
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many of which, I have in my Book of Designs: And amongst the rest, the Head of *Americo Vespuci*, designed with a Coal, and is the Head of a fine Old Man. There is likewise, that of *Scaramuccia*, Captain of the *Gypsies*. He begun likewise, the Story of the Adoration of the Three Kings, where there are very good Heads; it remains Imperfect, in the House of *Signor Amerigo Benci*.

It happened, that *Lodovico Forta*, being made Duke of *Milan*, in the Year 1494. and he being a Prince that delighted extreamly in Musick, *Leonardo* was sent for, to play upon the Lute before him. He was received with great Honour by the Duke, and there in his Presence, he overcame all the Musicians that were come from all parts to play before him. The Instrument he plaid upon, being likewise the Work of his own Hands, and framed in the shape of a Horses Head, the best part of it of Silver; but so shaped, that it yielded a sweeter and lower Sound, than the ordinary Lutes. The Duke having reli-

shed his Conversation, and found him most extreamly Agreeable, and of so ready a Wit, that amongst other things, he was the best maker of Extempore Verses, of any of his Time, was pleased with him beyond Measure

The first Work he did for the Duke in Painting, was a Nativity of our Saviour; which the Duke presented to the Emperor.

Then he undertook the Story of the last Supper, in the Convent of the *Dominicans*, called, *Sancta Maria delle Gratie*, in *Milan*: In it he gave so much Majesty and Gravity to the Heads of the Apostles, that he was forced to leave our Saviour's Unfinished; not being able to attain to the Expression of that divine Greatness, which ought to be in the Image of the Son of God. But one thing most Admirable was by him performed in this Piece, which was to express in the Countenance of the Apostles, that Concern and Trouble which they were in, to know which of them it was that should betray our Sayi-
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our: And one may discern in their different Looks, Love, Fear, and Anger, which were the Passions naturally rising in their Breasts, upon the doubt raised in them by our Saviour's Words: And on the other side, in *Judas's* Countenance, there appears so much Falseness, Hatred, and Treachery, that it is wonderful. The whole Work besides, is in all its parts, a Masterpiece of Incredible diligence; for the very Cloth of the Table, is done with such Exactness, that Linnen it self, shows not better nor finer.

'Tis said, that while *Leonardo* was Painting this piece, the Prior of the Convent used to be very troublesome to him, in pressing him too Indiscreetly, to make an end of it. For it seemed very strange to him, to see *Leonardo* come sometimes, and be half a day together, doing nothing but look upon his Work, in the posture of a Man in a Rapture; whereas he thought the Work might have gone on all that while, as well as digging the Garden, or any other Labour used to do. And find-
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ing *Leonardo* minded but little what he said to him, he made his Complaints to the Duke, and that with so much heat, that the Duke sent for *Leonardo*; and very Gently and Discreetly, put him in mind what the Prior's Importunity had so often Solicited for in vain. *Leonardo* knowing the Duke to be a Man of Judgment, and capable of hearing a Rational Account, was content to Discourse with him about his Art (which he never had done with the Prior.) And told him, that without doubt, his Highness could not but understand, that Men of a great and extraordinary Genius in many Professions, but particularly in his, did take more pains while they were Conceiving their *Ideas*, than while they were Executing of them: And that so it was with him, for he had yet two Heads to Finish, the one of our Saviour, for the Model of which, he had none upon Earth, nor could hardly Imagine any that should represent all that Beauty, and Divine Graces, which were to appear in Divinity

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Incarnated. The other of *Judas*, which gave him likewise great Trouble, it being hard for him to create in his Mind, a Form that should express the Face of one, who after so many favours received from his Lord and Creator, should yet have so wicked a mind as to Betray him. But that for this last, he would endeavour to find some ill looked fellow or another; and that however, when all things failed, he could take the Prior's face, who had disturbed him so Impertinently. The Duke extremely pleased with his Humour, fell a Laughing heartily, and told him, He was in the right. And the Jest being come to the Prior's Ears, he was glad to let *Leonardo* alone, and mind the other Affairs of his Convent. And *Leonardo* on his side, finished *Judas's* Head so, as it appears, the Picture of Treachery it self; but for our Saviours, it remains to this day Imperfect.

The Excellency of this Piece, struck the King of France with so much Admiration, when he had taken Milan, that he resolved to have

have it Transported into *France* ; and sending for the ablest Ingeneers, he promised them a noble Reward , and bid them spare for no Cost, that should be necessary to that Effect. But it being painted upon a Stone Wall, the thing was thought Impracticable by any Machine, or Contrivance whatsoever ; and so *Milan* remained in possession of this Noble piece of Work.

Leonardo Drew likewise in the same Refectory, the Pictures of the said *Lodovico*, Duke of *Milan*, and *Maximilian*, his Eldest Son, and of *Francis* the Second Son, who were since, both of them, Dukes of that place ; and indeed, they are most admirable Things.

Amongst other Projects, which *Leonardo's* Working Head put the Duke upon : One was to make a Horse of *Bronse*, of prodigious Bigness, and upon it, to place the Dukes Statue, of the same Mettle. And accordingly he begun it, but by reason of its Vastness, found such difficulty in Casting it, that it remained Unfinished. And some do Imagine, that his
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first design was never to bring it to Perfection, as they say, he used to do with most of his Undertakings. But I think that they wrong him, and that the Reason of his frequent Interruptions, and not Finishing what he had begun, proceeded more from the unlimited greatness of his Mind, which conceived things above Humane performance, than from any unsteadiness of his Resolutions in the pursuance of them: And indeed, they that have seen the Model of Clay, made by him for this Statue, do own, that there could be nothing more Great and Glorious. It remained to be seen, till *Francis the 1st.* took *Milan*, and then among other disorders committed in the City, the Souldiers broke it all to pieces.

He applyed himself amongst other things, to a most particular Knowledg of the Anatomy of Humane Bodies, being helped in this Study, by *Marc-Antonio de la Torre*, an Excellent Phisitian, and professor of Philosophy in *Padoua*: Who likewise made admirable use of

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the Hand of *Leonardo*, having got him to Design a whole Book of Anatomy in Red Chalk. And there he first Drew all the Bones and Joynts, then added the Tendons and Muscles, having also made for each a particular Discourse, in Letters written upside-down, with his Left Hand, so as they cannot be Read any otherwise, but by a Glass. A great part of these papers about Anatomy, do remain in the Hands of *Francisco da Melzo*, a Gentleman of *Milan*, who in *Leonardo's* time, was a most delicate Youth, and was much beloved by him; he keeps them as Sacred as Relicks, as he does *Leonardo's* Picture likewise.

There are yet in a *Milanese* Painter's hands, some Writings of *Leonardo*, which Treat of *Painting*, and of the Way of *Designing* and *Coloursing*; but Written as the rest, in Characters made with his Left Hand, upside-down. This Painter came, not long ago, to *Florence* to see me, being desirous to print this Work of *Leonardo's*, and afterwards he went upon this design to *Rome*; but I have had no account how the thing succeeded. But

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But to return to *Leonardo*: In his Time, the King of *France* came to *Milan*, where *Leonardo* for his Reception, being desired to do something Extraordinary, made a great Lion, which by Springs, Walked of its self a good many paces to meet the King, and then opening his Breast, shewed it full of *Flower-de-Luces*.

Having during his stay at *Milan*, made some Schollars, amongst whom, was *Salai*, whom he chose for his Beauty, and Taught him many Secrets of the Art, he returned to *Florence*; there he found that *Philippino*, a famous Painter of that place, had undertaken the Picture for the Great Altar of the *Nuntiata*, in the Convent of the *Frati de Servi*; whereupon he declared, that he would willingly do such a piece too: which *Phillippino* hearing, and being a very Gentile Man, yielded his place to *Leonardo*. And the Monks desired *Leonardo*, that he might the better attend the Work, to Lodg in their Convent, where they Entertained him with his Family. He

was a great while with them, before he could be prevailed with to Work a stroke, but at last he made a *Cartoon*, and in it a *Madonna*, a *Saint Ann*, and *Christ*; all which Figures being Finished, raised so much Admiration in the whole City, that during the time of two or three days, there was a continual Procession of Men and Women, to go and see them; every one returning astonished, at the Marvellous Skill of *Leonardo*.

For in the *Madonna's* Face, there was all that Beautiful Innocence, that might become a Virgin Mother of *Christ*; who having her Child in her Lap, showed an humble Joy, for the Felicity she enjoyed in so Lovely an Infant, whom while she regarded with Tenderness, a little *Saint John Baptist*, who was playing with a Lamb, drew the Looks of his Mother *Saint Ann*, who with a Smile, expressed the joy of her Heart, to see she had at last a Son, that was in his Infancy, a Companion to the Saviour of the World. But the *Cartoon* being made, *Leonardo* forsook the Work, and

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and the Monks entertained *Philippino* again, who died likewise, before he could Finish his; and then the *Cartoon* was sent into France.

Leonardo likewise undertook the Picture of *Mona Lisa*, Wife to *Francesco Giocondo*, and having Worked upon it four Years together, left it nevertheless Unfinished. It is now in the King of France his Pallace in *Fontainebleau*; whoever had a mind to see how well Art could imitate Nature, might have been satisfied in looking upon this Head, for there were all the Minuteſt Things represented to a Miracle. The Eyes had that Brightneſs and Water, that is naturally in them; and the Hairs of the Eyebrows, which are extream hard to do, was ſo exactly painted, that one might ſee the Artiſt had made them to riſe from the Fleſh, juſt as they do through the Pores; ſometimes thicker, and ſometimes thinner. The Noſe had all thoſe little pits, which we ſee in plump freſh Faces; and the Mouth was represented with all

all its finishings; the Rose Colour of the Lips ending by little and little, and uniting with the Flesh Colour of the Cheeks and Chin: The Neck was so strong and lively, that through its delicate Whiteness, one would think, one saw the Veins, and beating of the Arteries. In a word, this Piece was finished at a Rate, to make any Artist afraid of ever attempting any thing like it. 'Tis said besides, That he never made this lovely Lady sit for her Picture, but he had always some Body to Sing, or play upon some Instrument, with some Buffoons to make Sport, and keep her in good Humour, that the Picture might have nothing of that Pensive-ness, which very often spoils the Painters whole Design; and accordingly this had an Air of Joy and Pleasantness, that rejoiced every one that saw it.

The Excellency of this, and other Works of this Noble Artist, made the whole City at last, desirous to have some Considerable Piece of his doing, which might Adorn the Publick

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lick, and preserve the Memory of so great a Genius. Therefore the Great Council-Hall being newly Rebuilt, and the Architecture of it having been ordered by the Three famous Architects of those Days, *Giulian of Saint Gallo*, *Simon Pollaiuoli*, called *Chronaca*, and *Michel Angelo Buonarotti*. It was by publick Decree of the Council, Ordered, that *Leonardo Da Vinci* should Paint it. Whereupon *Piero Soderini*, the then *Gonfalaniero di Sustitia*, agreed with him about it.

Leonardo having chosen for his Painting-Room, a Hall of *Sancta Maria Novella*, called, *La Sala del Papa*, begun a Cartom there, and in it the Story of *Niccolo Pinccinino*, General to *Philip*, Duke of *Milan*; there amongst other things, he Drew a Troop of Horse, that Attacked a Foot Company, and put them to the Rout; where you might see the Rage and Fury of the Combatants in their Faces, and all their Actions: As also in the Horses themselves, two of which Rising an end, had fastned upon the Pikes; and Foot Soldiers,

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one of which endeavouring with his Back, to shove off a Horse that presses upon him, lays hold of the Ensign, to get it out of the Hands of two others, who having each of them their Swords drawn in one Hand, and their other upon the Ensign, try to defend it, against that first; and another Old Soldier in a Red Cap, who seems to threaten with a back blow, to cut off the Hands of those two, who had laid hold of the Ensign's Staff, and who with the fiercest Aptitude imaginable, try to keep their hold. There is besides, underneath the Horses Feet, two Figures shortned, who being closed, and one upon another, do all that is possible, the one with his Arm raised on high, and a Dagger in it, threatening present Death; and the other striving with his Arms and Legs, to avoid it. Great also is the Variety of dress, in which he has put his Figures with different Helmets, and other Arms; but chiefly his Mastery is great in the forms and Colours of his Horses, which *Leonardo* always made

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made more Beautiful and Musculous, than any other Painter. The only Fault of this piece was, that thinking to Work in Oyl upon the Wall, he made so gross a Mixture for his first Couch, that his Colours began to sink in, which made him forsake the Work in that place.

Leonardo was of a very great Soul, and most Generous in all his Actions, not capable of suffering himself to be lessened, as appeared. When going once, as he used to do every Month, to receive his Allowance from the State, at the House of the *Gonfaloniero Piero Soderini*; the Treasurer would have made him take some of it in Rowls of Brass Farthings, and other such Money, which he refused: Telling the Treasurer, who took it ill, That he was no Farthing Painter. And when afterwards, *Piero Soderini* himself, let fall some Words, as if *Leonardo* had not dealt well with the State in his Bargain; he hearing of it, got together by the means of his Friends, all the Money he had ever received

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from the Publick, and carried it to *Soderini*, who nevertheless, refused to accept it.

At the Creation of *Pope Leo*, the 10th. he went to *Rome* with *Duke Julian*, of *Medici*, who was very much delighted with all Philosophical Entertainments, particularly those of *Chimistry*; in which kind, *Leonardo* likewise had many fancyful Experiments. Such as to make a thin Composition of Wax, out of which he made little Animals, into which Blowing, they flew through the Air, as long as the Wind within them lasted.

Among other Capricious Amusements of his own Art, he bestowed the pains to fit Wings to a live Lizard, found in the Garden of *Belvedere*, by the Gardener: The Wings were made of the Scales of other Lizards, mingled with Quick-silver, which made a strange Glittering and Shaking when the Lizard moved; then having made him Horns, and a Beard, he kept him Tame in a Box, and used to fright his Friends, with showing him of a sudden.

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He used often likewise, to take Sheeps Guts, and cleanse them to that Thinness, that they would lie in the palm of his Hand: In another Room hard by his, he had placed a pair of Smiths Bellows, which putting into one end of the Sheeps Gut, he would blow them up to that Bigness, that they who were in the same Room, would be fained to get up into a Corner, the Guts appearing as Transparent as Glasse. And this *Leonardo* used to say, was the best Emblem of Virtue, which while hid, lies in a little Room, but being once blowed up by Fame, would fill the whole World. He had a Hundred of these Tricks. He busied himself in the Knowledg of *Perspective*, and *Looking Glasse*: He endeavoured likewise, by Mixtures and Distillings, to find out the best Oyls and Varnish, to preserve Pictures after they were made, but in that he often succeeded ill; as he did particularly in a Picture of a *Madonna*, with her Child in her Arms, upon which he had bestowed infinite pains, to present it to *Signor Baldassari Turini*, Datary to

Leo the Tenth; it is now much spoiled.

'Tis said, that being at *Rome*, and having undertaken a Piece for the *Pope*, he began presently to fall a Distilling of Herbs and Oyls for the Vernish: Which being told to *Leo the Tenth*, he cried out, alas, This Man will do nothing, for he begins at the wrong end.

There was a great Fewd between him and *Michel Angelo Bonarti*, in so much that *Michel Angelo* left *Florence* upon it, and went to *Rome*; and *Leonardo* then also went to *France*, where he was extreamly well received by the King, who had divers things of his Doing, and amongst the rest, the *Cartoon of the Saint Anna*, which he much desired might be Coloured by him. *Leonardo*, according to his Custom, amused the King with promises a great while, till at last he fell Sick, and after many Months Indisposition, finding Death to draw near, he desired to be Informed of the Duties of a Good Christian; after which, with much shew of Repentance for his Sins, he would needs rise out of his Bed to receive the Eucharist; and while

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while he was in that attempt, the King, who often used to visit him, came in: Whereupon straining to shew his Respect to the King, he was taken with a fainting Fit, the forerunner of Death. In which, the King himself held his Head, while he Expired in the Arms of so Great a Prince, as the best time and place to give up a Soul so Divine as his was.

The Loss of *Leonardo*, was sensibly Regretted by all that knew him, no Artist ever having Honoured a Profession more than he did the Art of Painting. He added to the manner of Colouring in Oyl, which was found out before his Time, a certain Darknes of Shadows, from whence the Moderns have learned to give great *Relievo* to their Figures. We have of him likewise, a most perfect Anatomy of Men and Horses. He would have Excelled in Statuary likewise, if he had pleased, for the Three fine Statues made by *Francesco Rustici*, and placed upon the Gate of Saint John's Church, are of *Leonardo's* Ordering, and

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as good for Design and Casting, as any Modern ones we have.

He had for Disciple, *Giovan Antonio Boltraffio*, a *Milaness*, a Person very understanding in the Art, who in the Year 1500. Painted in the Church of the *Misericordia* at *Bologna*, a piece in Oyl; where was our Lady, with her Son in her Arms, *Saint John Baptist*, and *Saint Sebastian*, naked, and he that Caused it to be made, Drawn after the Life, upon his Knees. In it he Writ his Name, and added to it, Disciple of *Leonardo Da Vinci*; it is a fine Piece.

Marco Ugioni, was likewise his Schollar, who in *Sancta Maria della Pace*, Drew the Death of the *Virgin Mary*, and the Wedding of *Cana* in *Galilee*.

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The LIFE of
A N D R E A
D E L S A R T O,
A
Famous Florentine Painter.

AFTER having Writ the Lives of divers Great Painters, who Excelled, some in Colouring, some in Design, and some in Invention, we are at last arrived to the Life of *Andrea del Sarto*, a most Excellent Artift, in whom Nature and Art Concurr'd, to show all that Painting can do, either in *Design*, *Colouring*, or *Invention*. And to say truth, if *Andrea* had been of a Temper as bold as his

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Judgment was profound, he would have been without any Equal in his Profession; but a certain natural Timidity and Simplicity, with which he was endowed, deprived him and his Works of that Strength and Boldness, which added to his other Qualities in Painting, would have made him Sublime in every kind.

Andrea was Born in *Florence*, in the Year 1478. his Father was a Taylor, and exercised that Calling to his Dying day, from whence *Andrea* took his Name, and was called *Del Sarto*.

He was first bound Prentice to a Goldsmith, and in that profession, his chief delight was *Designing* of something or another of his Trade, being much more pleased to do that, than to handle either the *Hammer*, or the other Tools belonging to it: Which being observed by *John Barile*, a *Florentine* Painter, but an Ordinary one, he took the Child home with him, to Teach him the Art of Painting. It is wonderful with what Application and Pleasure,

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sure, *Andrea* followed his Designing, though under so mean a Master, particularly in managing of his Colours, which he did with so much Art, that all the Painters of the Town were Surprised at it. Having stay'd Three Years with *John Barile*, he seeing how great an Artist *Andrea* was like to prove, talked of him with *Pietro di Cosimo*, who at that time, was reputed one of the best Painters that *Florence* had. *Pietro* took *Andrea* to be his Prentice, and he had not been long, but he conceived a great Kindness for him, seeing him so Ardent and Industrious, to advance his Skill. For *Andrea* spent all his Hours of Leisure, and the Holy-days, which other young Men gave to their Recreation, in Designing in the Great Hall, called *La Sala del Papa*, where were the Cartoons of *Michel Angelo*, and *Leonardo da Vinci*, and did Out-do all the other young Men, both *Florentines* and *Strangers*, who were used to come to the same place. Amongst all those who in great Numbers used to frequent that Hall, *Andrea* made a

particular Friendship with *Francis Bigia*, called *Jl. Francia*, and *Andrea* being weary of Living with his Master, who was grown very Old, told *Francia*, that he had a mind to take a Chamber to himself. *Francia*, who had the same Design, because his Master, *Mariotto Albertinelli*, had given over the Trade, Concurred with him, and they took a Room in the *Piazza del Grano*, dividing equally the Profit of what they undertook, and each putting his Hand to the Work, while they staid there, *Andrea* painted in the Cloister of Saint *John Baptist*, Twelve Stories of the Life of Saint *John*, which he acquired so much Reputation and Fame by, that now beginning to be better known, he and his Friend, took a new Lodging by the Convent of the *Anuntiatata*. While they were there, an Old Fryar of the House hearing of *Andrea's* Commendations, which were in every Bodies Mouth, he considered how to have his Ends of him, without any great Charge; and by this time, *Jl. Francia* and he, being, of Friends, become Rivals,

Rivals in their Profession. The Monk told *Andrea*, that he had now an Opportunity to make himself known to the World, and gaining such Esteem, as he needed never after to want Work; that his friend *Francia* had offered to do the thing, but that he had so much kindness for him, that he should have the preference; and that he counfelled him not to stand upon any Price, for the Honour he would acquire in so great a Work, would be Reward enough. *Andrea*, who was but poor Spirited, and Simple, hearing that *Francia* was mentioned for the Work, presently closed with the Fryar, and agreed with him for Ten Crowns a Story, provided no Body else should be concerned in the Work.

In a little time, he finished Three Stories of the Life of Saint *Philip*, the Founder of the Order of the *Servites*; and in one of them he Drew some Gamesters under a Tree. Who being reproved by Saint *Philip*, for Swearing and Blaspheming, did but Laugh at his Ad-

monitions, when on a sudden, a Thunder-clap Killed two of them, and frighted the others. In this piece, *Andrea* showed what Variety of Invention he was capable of, for besides the frighted postures of the Gamesters, he drew a Woman, who running out of her House, at the Noise of the Thunder, appears so out of her self, that nothing can be more Natural. And he also feigned a Horse broke loose at the same Noise, who Leaping and Bounding in an extraordinary manner, expresses the disorder of the Whole, with much Strength.

Having finished one side of the Cloister, and finding the Work too Laborious for the price, he desired to be released of his Bargain, which the Fryar was loath to do; but at last did consent, provided *Andrea* painted two Stories more at his Conveniency, and he would allow him something a better Rate. The Reputation he acquired by these Stories, presently brought him as much Work as he could desire. And he made many Stories

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and Pictures of all kinds, both for publick, and for private Persons; which it would be too long to Enumerate here. The profit and advantage he made by them, would have made him Live very plentifully, had he not changed his Condition, by falling in Love with a young Woman, who was then Married to another; but whose Husband dying soon after, she became *Andrea's* Wife. From that time forward, he was very uneasy, both in his Fortune and Humour, for besides the Encumbrance of a Married Life, he was often disturbed with Jealousie, and his Wifes ill Humours; but to return to his Works.

The Company of the *Scalzo*, for whom he had made his first Work, of the Story of *Saint John Baptist*, being desirous to have him finish the whole Life, engaged him a new. He therefore made them two Stories more of the same Subject. In the first, *Saint John* is Preaching to the Multitude, and shews in the Burnt hew of his person, the Austerity of his Life, but particularly, the Hair of his

Head!

Countenance, is full of Spirit and Zeal, the Variety of the Auditorys attention, is no less well Expressed, by the astonishment at his Doctrine. But he showed much more Skill in the second Story, where Saint John is Baptizing a great Multitude of People, some whereof are putting off their Clothes, others Naked in the Water, and all showing in their Aptitudes, a marvellous desire of being cleansed from their Sins; every Figure being most perfectly mannaged, so that though it be in *Chiaro Scuro*, they seem to be of Marble. 'Tis not to be omitted, that while *Andrea* was about this piece, there came some prints of *Albert Durer*, out of which *Andrea* took some Figures, and fitted them for his manner: which though it is often done by good Masters, yet some took occasion to think, that *Andrea* was wanting in the point of Invention.

He made likewise for a Merchant, a Friend of his, who often Traded into *France* with Pictures; one of our Saviour, Dead, and some

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some Angels about him, in sad compassionate Postures; and this piece did so generally please every Body, that *Andrea* was prevailed upon to have it Cut, and Printed at *Rome*, by *Agostino Vintiano*, a good Graver: But the thing having miscarried in his Hands, so as to lose much of its Beauty, he could never be persuaded afterwards, to suffer any of his Pictures to be Graved. The Original its self, was Sold to the King of *France*, who was so pleased with it, that he Bespoke many things besides, of his Doing; which with the persuasion of some Friends, made *Andrea* resolve to go for *France*.

The King, *Francis the First*, having taken Order for his Journey, and advanced Money to him at *Florence*; He was no sooner arrived at Court, but he Experienced that Princes Liberality, before ever he began to Work. The first Picture he made, was of the Dophin, who was then in Swadling Clothes, being not above two Months Old; the King liked it so well, that he presented him Three Hundred

Crowns in Gold. Next, he made the Picture of Charity, which was by that Prince so Valued, that he Ordered a pension for *Andrea*, promising him any thing, provided he would stay at Court; being much taken with the Quickness of his Work, and the Easiness of his Humour. He went on therefore, doing many pieces for the King and Court. When one day he was Working upon a *Saint Jerom*, for the Queen Mother, he received Letters from his Wife from *Florence*, which made him resolve upon his Return thither; pretending some Domestick Affairs, and promising the King not only to come back, but also to bring his Wife with him, and a choice Collection of Pictures and Sculptures. The King trusting him, gave him Money for all those things, and *Andrea* took his Oath upon the Bible, to Return in a few Months.

Being arrived at *Florence*, he enjoyed his fine Wife and his Friends, and several Months gave himself up wholly to pleasure. At last, having spent his own Money, and the Kings too,

too, he was nevertheless resolved to go back for *France*; but the Entreaties and Tears of his Wife, had more power over him, than his Honour or Oath, and so he Settled a new in *Florence*, being fallen from a very Flourishing Condition, to a very Mean one. The King finding himself Deceived, grew extream Angry, and for many Years, would not look upon a *Florentine Painter* with a good Eye; Threatning, that if ever *Andrea del Sarto* fell into his Hands, he would use him as his Fault deserved.

While he was away, the Company of the *Scalzo*, had hired to *Francia* their Cloister, and he had Finished in it, two Stories: But now hearing *Andrea* was come back, they set him to Work again, and he painted four Stories more. In the first, is Saint *John* taken Prisoner, and brought before *Herod*. In the second, is the Supper, and Dancing of *Herodias*. In the third, is the Decolation of Saint *John*, in which, the figure of the Hangman half Naked, is admirably Designed. In the

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fourth, *Herodias* presents the Head of Saint *John Baptist* to her Mother; and in this, there are some Figures, in posture of Admiration, which are Excellent. And these four Stories have been a long time the Study, and as I may say, the School of the young Painters in *Florence*, both Natives and Strangers.

In the Year 1523. the Plague being in *Florence*, and near it *Andrea*, by the help of *Antonio Brancacci*, retired to *Mugello*, and there was set to Work by the Nuns, of the Order of the *Camaldoli*, in their Church of Saint *Peter*. He had carried his Wife and Children with him, and the Nuns made so much of his Wife, that *Andrea* resolved to do his best to Oblige them: He therefore painted a Piece of our Saviour, Dead, and the *Virgin Mary*, Saint *John* the Evangelist, and *Mary Magdalen* Lamenting about the Dead Body: As also Saint *Peter*, and Saint *Paul*, looking on. In all which, the Aptitudes are strangely well Executed, and the whole finished to a Wonderful degree. And indeed, this Picture has
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made that Nunnery more Famous, than all its other Ornaments, though it be a very Magnificent Monastery.

The Plague being over, and *Andrea* returned to *Florence*, it happened that *Frederick* the Second, Duke of *Montova*, passed through *Florence*, and saw there in the Palace of *Medicis*, the Picture of *Pope Leo* the Tenth, in the middle of *Cardinal Gulian Medicis*, who was then *Clement* the Seventh, and *Cardinal Rosti*. The piece was done by *Raphael*, and an Admirable thing in its kind: Whereupon the Duke took his time while he was at *Rome*, and Begged it of *Pope Clement* the 7th. who very graciously granted it to him, and sent Order to *Octavian* of *Medicis*, to deliver it to the Duke's Order. *Octavian*, who was a great Lover of all things of Art, was much troubled, that *Florence* should lose such a Rarity, but however not daring to disobey the *Pope's* Commands, he made Answer, that the Duke should have it; but desired he would be pleased to give him time to make a New Frame to it, the

Frame being Old, and out of Fashion. But he immediately sent for *Andrea*, and telling him how the Case stood, said, He knew no Remedy, but to Copy most diligently that of *Raphael*, and send the Copy to the Duke; and that too, must be done with all the Secresie imaginable. *Andrea* fell presently to Work, and was so Exact and Careful in his Copy, that *Octavian* himself, who understood Painting very well, could hardly tell one from the other. The Painter having Counterfeited some Mould Spots, which were in the Original, to the greatest Exactness that was possible: Having therefore hid the Original, the Copy was sent to the Duke, who was extremely satisfied with it, and so far from discovering the Cheat, that *Gulio Romano*, who was *Raphael's* Schollar, and then Working for the Duke, was Deceived as well as himself; and would have persisted in that Opinion, to his Dying day, if some Years after, *Georgio Vassari*, who was a Creature of *Octavian* of *Medici's*, and had seen *Andrea del Sarto* copy the

the Picture: Going to *Mantua*, and being there courteously Entertained by *Giulio*, had not undeceived him. For amongst other Pictures, *Giulio* showing him this as a piece of *Raphael's*, he told him he was mistaken: To which *Giulio* replied, How, mistaken! As if I did not remember the very Strokes that I my self Wrought in some part of it. To which *Vasari* replied, He was still mistaken; and to convince him, shewed him a little Mark on the Back, which was made there on purpose by *Andrea*; because when the two Pictures were together, they were apt to be mistaken one for the other. *Giulio* having seen the Mark, was Astonished, but said at the same time, I Value it nevertheless, but rather the more; it being a much rarer thing, to have a Great Painter imitate the manner of another so Exactly, than to do great Things of his own.

About this time, *Messer Baldo Magni* of *Prato*, having a mind to have a good Picture for the Church of the *Madonna del Carcere*: Amongst
other:

other Painters who were mentioned to him, *Andrea* was the Man he most inclined too, but one *Nicolo Soggi Santonino*, having many Friends, *Messer Baldo* was over persuaded to let him have the Doing of it, though he had sent for *Andrea*: Who being arrived, this *Nicolo* was so Impudent, as to offer to lay a Wager, that he would out-do *Andrea* in any Subject. *Andrea* provoked beyond Measure, though naturally poor Spirited enough, Replied, That he had a Prentice with him, who had not been long a Painter, but he would lay of his side against *Nicolo*, scorning to Engage himself in the Contest, as being like to reap little Honour by the Victory; and so returned to *Florence*. In the mean time, one of the Servile Fathers, in giving leave to a Lady, to permute a Vow she had made, had obliged her to cause a *Madonna* to be made, in a part of their Convent: And the Father having the disposing of the Money, spoke to *Andrea* to undertake it, though the price was but small. He, who never stood for Money, said,

said, he would. And Drew our Lady, with her Son in her Arms, and a Saint *Joseph*, who leaning upon a Sack, looks upon a Book, that is open before him. This Work, both for Design, Grace, Colouring, and *Relievo*, shows him to have surpassed all former Painters to this day; and is now visited by Strangers, under the famous Name of the *Madonna del Sacco*, 'tis upon the Door of the Cloister of the *Annunticata*, as you go into the Church.

There wanted one Story to the Cloister, of the Company of the *Scalzo*, therefore *Andrea*, who had much greatned his Manner, by observing the Figures that *Michel Angelo* had begun, and almost Finished, for the Sacristi of Saint *Laurence*, put a Hand to this last Story, which was the Birth of Saint *John Baptist*; the Figures in it are of a greater *Relievo*, than any he ever made before. And particularly, there is the figure of a Woman, who carries the New Born Babe to the Bed-side, where Saint *Elizabeth* receives it; that is an Admirable figure. The figure of *Zachariah* likewise,

wife, who Writes his Sons Name upon a piece of Paper, which he holds upon his Knee; is a most Lively thing. As likewise, the figure of an Old Woman, who sitting by, seems to Laugh at the Child-bearing of *Elizabeth*, who was also an Old Woman.

About this time, *John Baptista della Palla*, having made an excellent Collection of Sculptures and Pictures, to Adorn an Appartment for *Francis* the first, which should be the Richest of that kind, that could be had, spared no Cost to get the best things that were in *Florence*; and amongst the rest, he set *Andrea* to Work, giving him hopes, that it would be a means to make him recover the Kings favour, and return to his Service.

Andrea therefore made two Pictures, the one the Sacrifice of *Abraham*, the Aptitudes and Colouring of which are Admirable; and particularly a Passage, or Landskip, most exquisitely done, and proper to the Story. The other, the Picture of Charity, with Three little Boys about her; but neither of these
Picture

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Pictures came to the King's Hands, for *Baptista della Palla*, being taken prisoner. *Philippo Strozzi* bought the first, and presented it to *Alphonso Davalos*, Marquis Del Guasto, who placed it in the Isle of *Sicilia*, hard by *Naples*, in a Pallace that he had there. And the other was Bought of *Andrea's Wife*, after her Husband's Death, by *Dominico Conti*, a Painter; who Sold it again to *Nicolo Antenori*, who keeps it as a Rare piece, as indeed it is.

About this time, *Octavian of Medicis*, seeing how much *Andrea* had mended his Manner of late, was desirous to have a piece of his Doing. And *Andrea* who was much Obliged to him for many Favours, made him a *Madonna*, with her little Son upon her Knees, who turns his Head towards a Saint *John Baptist*, who is held by his Mother Saint *Elizabeth*; the whole Wrought with Incredible Art and Diligence. The Picture being finished, and brought to *Octavian of Medicis*, he liked it extreamly; but it Being the time of the Siege of *Florence*, and he being taken up

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with other Thoughts, desired *Andrea* to dispose of it to whom he would: To which *Andrea* made no other Answer, then that it was made for him, and that it should be his, or no Bodies; and accordingly refused all the Offers, and Entreaties that were made to him by other people, though *Octavian* had desired him to Sell it, and keep the Money for himself.

The Siege being over, and the Family of *Medicis* Settled in the Government, *Andrea* carried his Picture once more to *Signior Octaviano*, who then took it with Joy; and having given him twice the Value of it, thanked him over and above: And this Picture is still in the Hands of his Lady.

During the Siege of *Florence*, some of the chief Commanders that were in the Cities pay, having run away with the Moneys they had received, Order was given, to have them Painted upon the Front of the Pallace of the *Podesta*, and *Andrea* was spoke to do it: He excused himself in publick, and gave the do-
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ing of it to one of his Prentices, called, *Bernardo del Buda*; but he privately every day went in at a Hole made in the Wall, and came out again by Night, so that the Work was by him so Finished, that the Persons designed to be Represented, seemed to be there Alive. But afterwards, by Order of the Government, they were Wiped out, as well as some Eminent Citizens, who in that time had been declared Rebels, and painted in the same manner by *Andrea*.

After the Siege, the Plague was discovered in the City, and *Andrea*, whether out of Apprehension of it, or by some other Irregularity of Life, fell Sick; where being forsaken by his own Wife, for fear of the plague, he Died no Body knows how, and was Buried with little Ceremony, in the Church of the *Serviles*, hard by his House.

He was but Two and Forty Years Old, and he continually had so Improved himself to that Time, that it is to be thought, if he had Lived longer, he had still added some new

Improvement to the Art. He wanted nothing, but to have Worked some time in *Rome*, to have made his Manner, which was Sweet and Free, Noble and Great, by the viewing of the Antiquities that are there; the Study of which alone, is that which gives Richness of Invention in Story, and Exactness in Figures. But the Reason why he wanted that Accomplishment, was, because while he was there, it was when *Raphael* had already made many Excellent Scholars, young Men, of a fresher Date than *Andrea*, who found that it would cost him a terrible deal of pains, to keep pace with them; therefore being naturally poor Spirited, he thought it best to go back to *Florence*, where his Works were already Admired, and Valued, as indeed they deserved, though he in his Lifetime took so little for them; that they who have since Sold any of them, have had three times the Value of their first Cost.

After his death, his Designs were In the Hands of *Dominico Corti*, one of his Scholars, though

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though none of the best; he had a great many, but all did not attain to so great a degree of Skill, as some did. The best were *Jacopo da Puntormo*, *Andrea Ignazzella*, who has painted a Country House, some where by *Paris*, much after *Andrea's* manner. *Il solos meo Pier Francisco di Jacopi di Sandro*, *Francesco Salviati*, and *Georgio Vasari*, the Author of these Lives though he Lived but a very little while with him: *Jacopo del Conte Nannoccio*, who is still in *France*.

Dominico Conti, out of Gratitude, caused a Marble Effigies of his Master, to be set up against a Pillar, in the Church of the *Serviles*, with this Inscription:

ANDREA SARTIO,

Admirabilis Ingenii Pictori ac veteribus illis Omnium
judicio Comparando, Dominicus Contes Discipulos
pro Laboribus in se Instituendo susceptis grati ani-
mo posuit.

Vixit Annos XLIII. Ob. A. MDXXX.

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though none of the best, he had a great ma-
ny, but all did mountain to to great a degree
of skill as to form did. The best were found
in the mountains, where the people who had painted
a Country I found some where by the mountains
after that is manner. It was more like the
style of Raphael's school, than the Italian and
Giovanni Verone, the Author of these lives
though he lived but a very little while with
him: Jacopo del Conte Annunzio, who is still in
France, was a scholar of his, and painted
Doménico Cont, one of the greatest, called a
Marble Effigy of his Master, to be set up
against a Pillar, in the Church of the Saviour
with this inscription:

Doménicus Ingenius Pictor exornavit hunc Operum
Judicio Corporumque Doménicus Contis Dispositus
pro Laboribus in se Infusus spiritus erat
no positus.
Vixit Annos XLIII. Ob. A. MDXXX.

The LIFE of
RAPHAEL
DEL URBIN,

A

Painter and Architect.

Raphael was Born in Urbino, a known City of Italy, upon a Good-Friday, in the Year 1483, his Father's Name was Giovanni de Santi, a Painter of no very great Reputation, but a Judicious and Discreet Man: And, who having himself been Entred in an ill Way, and by a Master of the Old Manner, had yet so much Knowledg, as to direct his Son in a better; finding him a very
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forward Child, and much enclined to the Art, in so much, that even under his Institution, he had so far profited, as to be very useful to his Father, in divers pieces that he Wrought in the State of *Urbino*. But he as a kind Father, being very sensible that *Raphael* could never attain to any great Skill by his Teaching, resolved to find him out a better Master; and pitched upon *Pietro Perugino*, who had then the Reputation of one of the most Excellent Masters of his Time. *Pietro* accepted the offer made him of *Raphael* for his Schollar: And as soon as he saw the great Beginnings he had already in the Art of Designing, and withal, observed the sweetness of his Temper, and the modesty of his Behaviour, he made that Judgment of him, which since has been confirmed by Effects. 'Tis a thing worth Observing, that *Raphael* studying the Manner of *Pietro Perugino*, imitated it so well in every thing, that his pieces could not be known from his Masters; as appears to this day, by a piece in Oyl, which
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he did for *Madonna Magdalena de Glioddi*. In Saint *Francesco* of *Perugia*. 'tis an Assumption of our Lady, and our Saviour putting the Crown upon her Head; the Twelve Apostles are round about the Sepulcher, admiring the Coelestial Glory she is Adorned with. 'Tis done with great Diligence, and they who are not very Skilful in knowing of Manners, would easily believe, it were of *Pietro Perugino's* doing; and yet without doubt, it is of *Raphael's*. Who painted likewise, two pieces in *Citta di Castello*, the one a Crucifix, in the *Dominican Church*; in which, if he had not Writ his Name, there is no Body that would believe it *Raphael's*, but rather *Pietro Perugino's*. The other a Marriage of our Ladies, in which one may particularly observe, how *Raphael* gains upon *Perugino*, and begins to Surpass him. In this Piece, there is a Temple drawn with so delicate a Prospective, that it is Wonderful to observe, what Difficulties and Niceties of Art, he showed in it.

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Having by this time, attained to some Reputation, he was called by his Friend *Pinturichio*, who had undertaken the Painting of the Library of the *Domo*, at *Sienna*, at the desire of *Pope Pius* the Second, who was Native of that place; and *Pinturichio*, knowing *Raphael* to be a most Excellent Designer, was glad of his Assistance, who accordingly made divers of the *Cartoons* for that Work, but did not continue, because he had a mind to go to *Florence*, to see the *Cartoon* of *Leonardo da Vinci*, which he had made for the great Pallace Hall; which had made such a Noise in the World, that all the Lovers of Art, came far and near to admire it. Particularly, *Michel Angelo*, having also at the same time, made some Naked Figures in Competition with *Leonardo*, which were no less admirable. Being come to *Florence*, and having admired those Works as Divine, the City pleased him likewise so well, that he resolved to Live in it for some time.

There he presently contracted Friendship, not only with all the young Painters of his Time,

Time, but also with many of the most Eminent Citizens, by whom he was highly Honoured and Carested, particularly by *Taddeo Taddei*, who Lodged him in his House, and made him constantly Eat at his Table: And *Raphael*, who was not to be overcome in Courtesie, made two pieces for him, which have something more of the Way of *Perugino*, than of that which he Studied since. He was Intimate likewise with *Lorenzo Nasi*, for whom he made an Excellent *Madonna*; but it, in the Fall of his House, which was Overthrown by an Earthquake, was all broken to pieces; nevertheless, the pieces being Racked out of the Ruines, were put together as well as might be, and are yet preserved by *Baptista Nasi*, a great Lover of the Art, and Son and Heir to the said *Lorenzo*.

After this, *Raphael's* Father and Mother being both Dead, he was forced to go to *Urbino*, to look after his Domestick Affairs; and there he did some pieces for *Guidobaldo da Montefeltro*, who was then Captain General of the

Florentines; and amongst the rest, a Picture of our Saviour in the Garden, and the three Apostles asleep at a distance: This piece is so perfectly Finished, that no Miniature can be better. It was given by *Signora Leonora*, the Duke of *Urbins* Wife, to *Don Petro Quirini*, and *Don Paulo Justiniani*, *Venetians* and *Hermites* of the *Camaldoli*, and was by them placed as a Relick in the chief Room of the said Hermitage.

From *Urbins* he went to *Perugia*, where he Worked for the Nuns of Saint *Antonino*, and made them a Picture, where according to the Simplicity of those Ladies, he made our Saviour Cloathed, sitting in his Mothers Lap; and on one side of our Lady, Saint *Peter*, Saint *Paul*, Saint *Cecily*, and Saint *Katherine*; to those two Virgins, he gave the sweetest Countenances, with the finest Dress for their Heads, a thing Rare in those Days. The whole Work is very much Esteemed, it being one of the first in which *Raphael* began to change his Manner, since his being at *Florence*.

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rence,, so that now it differed as much from his Master *Perugino's*, as if it had been two distinct Hands. After some stay at *Perugia*, he returned to *Florence* again, and there fell to Studying very hard, both by the Old Paintings of *Mosaccio*, and by the New ones of *Leonardo*, and *Michel Angelo*. He Contracted a most particular Friendship with *Fra. Bartholomeo di San Marco*, having his Colouring in great Esteem, and endeavouring to Imitate it; and in Exchange, he Taught *Fra. Bartholomeo*, the manner of Working things in Prospective, to which the Good Father was an absolute Stranger: But his Study was again Interrupted, by the Importunity of some great Persons of *Perugia*, so that he was forced to return to that place. He carried with him a *Cartoon*, which he had done at *Florence*, at the Solicitation of the *Signora Atalanta Baglioni*. The Story was the Burial of our Saviour. In this piece, *Raphael* has admirably Expressed the Grief of our Lady, who is fallen in a Swound, by the Dead Corps; and that of Saint

Saint *John*, who with his Hands crossed in each other, and looks down with the saddest Countenance imaginable. And indeed, who ever shall well consider the Diligence, Care, and Affection, with which this piece is Finished, must be in a kind of Ravishment at the Air of the Figures, the Beauty of the Drapery; and above all, a certain Sweetness that is spread all through the Work.

There being about this time, many Artists of all kinds Employed at *Rome*, by *Pope Giulio the Second*, *Bramante* of *Urbino*, amongst the rest being there, Writ to *Raphael*, to whom he was something a Kin, to come to *Rome*, for that he had spoke to the *Pope* of him. At his arrival, being very well received by the *Pope*, he found him busied in Embellishing his Palace, and particularly, in Painting his best Rooms in *Fresco*, by the Hands of the most famous Masters of that Time; there was one Room quite finished by *Pietro della Francesca*; *Luca di Cortona*, had very much forwarded a *Facciata*, or Frontice-piece of another. And

Don

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Don Pietro della Gasta, Abbot of Saint *Clement* of *Arezzo*, had begun another Story. Likewise *Bramantino* of *Milan*, had made some Figures, which being done after the Life, were extremely Valued. *Raphael* therefore took to himself the Chamber of the *Segnatura*, and there begun a Story of the Divines agreeing, Philosophy and Astrologie, with Divinity; and in it are drawn all the Antient Wise Men and Philosophers, disputing in different Manners. By themselves there are some Astrologers, who have made Figures upon Tables, and send them to the four Evangelists, by certain Angels. But amongst the rest, is the Figure of *Diogenes*, lying all along upon the Stairs, with his Dish in his Hand; which is a very Contemplative figure, and much to be Commended, as well as the figures of the Astrologers, whose Aptitude in Working, with their Compasses upon Tables, is admirable. There is among other Figures, one of a Young Man, who opening his Arms, and bending his Head on one side, seems to be

be in the act of admiring; it is the Picture of *Frederick* the Second, Duke of *Mantoua*, who was then in *Rome*. *Raphael's* own Picture is also there, next to *Zoroaster's*, who holds a Cælestial Globe in his Hand; and the Mathematician, who seems so attentive with his Compasses, is the Picture of *Bramante*, and so like him, that he seems alive.

He adorned his Work with a most delicate Prospective, and such Variety of fine Figures, of so delicate a Manner, that Pope *Julio* caused all that had been done by other Masters, both Old and Modern, to be quite Demolished, to make room for more of his. But *Raphael* spared some of the Work of *Giovan*, *Antonio Sodoma*, of *Vercelli*, and made use of the Compartiments and Grotesks of it: And in the four Rounds, he made four Figures, of some Signification to the Stories under them, and turned each of them to its proper Story.

In the first, is a Woman, which is made to represent Knowledge, and on each Hand a Goddess

Goddeſs *Cybele* ; ſhe ſits in a Chair, and is Reſented with many Breasts, with which the Antients painted their *Diana Polimaſta*. Her Clothes are of four Colours, to Reſent the four Elements; from her Head to her Waſte, is the Fire-Colour, and from her Waſte downwards, the three others, the Water being the laſt; and there are by her ſome young Children, very finely done.

In another Round towards the Window, which looks upon *Belvedere*, is Reſented *Poeſie*, in the perſon of *Polyhimnia*, Crowned with Laurel, and with an Air more than Mortal: She directs her Looks to Heaven, having two Youths by her, who by their Vivacity, ſeem ready to receive her Commands; underneath this, was the Story of *Parnaffus*.

In the third Round, which is over the Story, where the Doctors of the Church are ordering the Maſs; there is reſented Divinity with Books, and other Ornaments about her, and likewiſe two Boys.

In the fourth Round, is Justice with her Ballances, and a Sword, with two Boys, as all the others.

He made likewise in the four Corners of the Vault, or Ceiling, four Stories, but of lesser Figures, yet extreamly well Designed, and delicately Coloured; and they are *Adam's* Eating the forbidden Fruit, which looks towards the Story of Divinity underneath; near that of *Astrologie*, there is that Art, which places the fixed Stars and Planets, all in their proper Situation. Over the Picture of *Poesie*, there is the Story of *Marfias*, who is tied to a Tree, and Flead by *Apollo*; and over, the History of the giving the Civil and Canonical Laws, there is the Story of *Solomon's* Judgment, when he Ordered the Child to be cut in two.

Having finished the Vault, or Ceiling, we must now say, what were the Stories painted underneath.

In that part which looks towards *Belvedere*, he drew the Mount *Parnassus*, with the Fountain *Helicon*, and upon the Mountain made a
Wood

Wood of Laurels, so Green and Lively, that the very trembling of the Leaves by the gentle breath of Air stirring about them, is almost perceptible; and in the Air, there flie about an infinite number of Cupids, who gather Branches of Laurel, and having formed them into Garlands and Wreaths, scatter them all about the Hill, which is filled with Poets in different postures; some Sitting, some Standing, some Writing, some Singing, and others Talking together by pairs, or more, as the Painter thought fit to fort them. But the Figures are all so Lively and their Actions so proper and Natural, that one would really think, the Workman Inspired with some of that Divinity which the Poets lay claim too. These Figures were all done after some Antient Statues, or Models; and the Modern Poets, who are there Represented, and were then Alive, and are all done after the Life. There on one Side, you see *Ovid*, *Virgil*, *Emius*, *Tribullus*, *Catullus*, *Propertius*, and *Homer* by himself, Singing of Verses, and having one at

his Feet, who Writes them down. Then in a Gruppo by themselves, are *Apollo*, and the *Nine Muses*, with such Beauty in the Air of their Heads, that one may easily know them to be the Divinities of Verse. On the other Side, is the Learned *Sappio*, the most Divine *Dante*, Gentle *Pearch*, and Amorous *Boccaccio*, with a great many more of the Moderns; the whole Work being extreamly well finished.

On another Wall in the same Room, he drew our Saviour and the *Virgin Mary*, Saint *John Baptist*, the Apostles, the Evangelists and Martyrs, all upon Clouds in the Air, and above over them, God the Father, who sends the Holy Ghost over a great number of Saints of all sorts. There are likewise, the four Doctors of the Church, with *Domenick Francis*, *Thomas Aquinas*, *Bonaventure Scotus*, *Nicolas di Lira*, *Savonarola*, and a great many Divines drawn, many after the Life: In the Air are four Boys, who hold the four Evangelists. The Excellency of this Picture is great, for as the Figures are all Sitting, and in the Air the

the Shortnings are very Artificial; so as they slide away from the Eye by degrees, just as if they were of true *Relievo*. Their Drapery likewise is very Curious, both in the Foldings and Liveliness of Colours: The Air of our Saviour's Head is admirable, having in it all that Mildness and Pity, which was proper to the Divinity, made Man.

And indeed, it was *Raphael's* particular Talent, to give the proper Air to his Heads, as he has done here all along; making our Ladies Countenance Sweet and Gentle, the Apostles Grave, but Honest and Plain, the Martyrs Zealous, and full of Faith: But particularly, he showed great Art in the Heads of the Doctors of the Church, who disputing two by two, or three by three, show in their Countenances great Curiosity, and in their Actions an endeavour of discovering the truth of all their Doubts.

On the other side of the Room by the Windows, he drew *Justinian*, giving his Laws to the Doctors, who correct them; and over him

him, *Temperance, Force, and Prudence*; and on the other hand he drew the *Pope*, giving the *Decretals, or Cannon Law*; and in the person of the *Pope*, he drew *Pope Julio*, after the *Life*; as also *Jean, Cardinal of Medicis*, who was afterwards *Pope Leo the Tenth*; *Anthony Cardinal Dismonte*, and *Cardinal Alexander Farneze*, who was also *Pope*, by the Name of *Paul the Third*. The *Pope* remained extreamly satisfied with this Work; and that nothing might be wanting to set it out, he sent for *Francis Giovanni di Verona*, who was famous for *Carving in Wood*, to make the *Frames*; who not only did that, but also adorn'd the Room with most dilicate *Doors and Seats*, which gave him great Favour with the *Pope*; and indeed, in that sort of Work, there was never any that exceeded this *Fra. Giovanni*; as may be seen to this day in a *Sacrista* in *Verona*, the place of his Birth, in the Church of *Sancta Maria in Organo*.

But to return to *Raphael*: His Skill and Reputation increas'd so together, that the *Pope* would needs have him undertake a second
Chamber

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Chamber towards the *Sala Grande* ; but first, he drew the Pope's own Picture at length, so strong and lively, that it astonished all those who saw it ; and it is to this day preserv'd in *Sancta Maria del Popolo*, together with a Nativity of his doing ; both these Pictures are showed only upon Holy-days.

All this while, though *Raphael* had acquir'd very great fame, and though he was continually studying the best pieces of Antiquity in *Rome*, yet he had not hitherto given any Greatness or Majesty to his *Figures* ; his Manner, though soft, yet being mean and low in expressing great things.

But it happened about this time, that *Michael Angelo*, who was painting the Pope's *Chappel*, was forced to fly to *Florence*, for an Occasion that shall be mentioned in his Life, and left with *Bramante* the Key of the *Chappel* ; who being an Intimate Friend of *Raphael's*, showed him the whole Work, that he might comprehend *Michael Angelo's* Manner ; which he did so strongly, that immediately he went and
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did over again the *Figure* of the Prophet *Isaiab*, which he had already finished in the Church of Saint *Austin*, and gave it that noble, great Manner which most of the Works of *Michael Angelo* have ; who being come back to *Rome*, and having seen this Alteration of *Raphael's* Manner, imagined presently, that *Bramante* had been false to him in his absence, to oblige his Friend *Raphael*.

About this time, *Augustin Chigi*, a very Rich Merchant of *Sienna*, but Living in *Rome*, and a great Admirer and Encourager of *Artists*, made *Raphael* draw that famous *Galatæa* in a Sea-Char, environed with *Tritons* and *Sea-Nymphs*, and *Gods* ; as is yet to be seen in his Pallace of *Transtevere* : and being extreamly satisfied with that Work, which has an unimitable sweetness and nobleness in it, he got him to undertake a Chappel for him in the Church of *Sancta Maria della Pace*, on the Right Hand ; and in it *Raphael* drew some *Prophets* and *Sybils* ; which are particularly esteemed among all the things he ever did ; but he had then seen *Michael Angelo's*

gelo's Chappel, and had taken to that magnificent new way; and in it likewise he shewed a most delicate and perfect Colouring, as appears in the Women and Children; all which concurring together, made this Work be valued for the best he ever did, and that from which he drew his greatest Fame, both Dead and Alive.

After this, he went on with the Rooms of the Pope's Pallace; where he painted the Story of a Miracle that happened at Orvieto to a Priest, who being Incredulous in the point of Transubstantiation, had the Host dissolved into Blood before him, as he Celebrated Mass: In the person of the Priest, whose Face is all red with Shame and Confusion, you may see the fright so strange an Accident put him in, and the very trembling of his Hands is sensible to the Lookers on; round about him, Raphael drew many Figures, some Serving Mass, others at a distance, in different Postures and Aptitudes upon the hearing the strangeness of the thing; and amongst the rest, there is a

Woman with a Child in her Arms, who being told the thing by another, expresses great wonder in her Looks and Action, with a singular Womanish Behaviour and Grace : On the other hand he feigned Pope *Julius* to be present at this *Miracle*, and drew him, and Cardinal *St. Georgio*, with many others of his Court ; and in the empty part of a Window, which was in his way, he painted a *Stair-Case*, with different *Figures* upon it ; so that it united with the rest of the Story, and made it one intire piece. And in truth, it must be said of *Raphael*, that in the Invention and Composition of any Story whatsoever, he exceeded all the *Painters* of his Time, and had a clear and strong Imagination, as he showed in the same Room, in a Story over against this : it is, when Saint *Peter* is kept by *Herod's* Soldiers in the Prison ; where the *Architecture* is so judicious and various, and yet so proper for the place, that one must confess his Genius to be admirable, in adapting his Inventions to the truth of the History, according to what

is delivered us in Writing ; as here, the darkness and horrow of the Prison, the deep Sleep that oppresses the Souldiers, the splendour of the *Angel* at his appearance, by which the Prison is so enlightned, that all that is in it is distinguishable ; there are all Beauties proper to the Story ; as also, when Saint *Peter*, freed from his *Chains*, goes out of the Prison in the company of the *Angel* ; for Saint *Peters* Countenance, is that of a Man in a Dream ; and in the Guards without, there is a Surprise betwixt Sleeping and Waking, while one of them with a Torch in his hand, endeavours to waken the rest ; and by that means, gives the necessary Light to the Piece, to see the Armour and Posture of the Souldiers ; and where that Light doth not fall, the *Painter* hath most ingeniously made use of the *Moon* : all which being likewise painted within a Window, the *Facciata* is still the more obscure ; and thereby it happens, that when any one looks upon the *Picture*, the Light strikes him

in the Face, and the true Light from without makes, as it were, a contest with the painted Light within, and makes you see the very smoak of the Torch, and the splendour of the Angel's Appearance so strong, that you can hardly persuade your self it is a thing painted; the shadows of the Armour, the reflexion and warmth of the other Lights being painted with such a proper Gloominess, that it must be owned, he is the Master of Masters in Colouring and Invention.

He drew likewise another Story about the attempt that *Heliodorus* made to Rob the Temple of the Jews, in the Time of the High Priest *Onias*; where the furious action of an invisible Horseman, waited upon by two on Foot; and striking *Heliodorus* from his Horse, is remarkable; for his Followers not seeing those that strike him, and wondering at his fall, are so surprized, that they let slip out of their hands the Treasures and Riches of the Temple, which they had already begun to plunder: at a distance, is the holy Priest *Onias* upon

on his knees, with his Eyes and Hands lifted up to Heaven, expressing in his Countenance the Joy, mingled with Grief and Compassion, that that action of Violence, and the sudden Relief sent from Heaven, had produced in him; there are besides, many of the multitude, who being got upon the Bases of the Pillars, and holding by them, are in very uneasy postures, strongly attentive to the Event of the Business, with various Expressions of Astonishment and Fear in their Countenances.

This Work was so wonderful in all its parts, that to this day, the *Cartoons* are had in the greatest esteem imaginable: and *Signior Francisco Massini*, a Gentleman of *Cesena*, who without any Master, by his own Industry, has attained to a great perfection in *Painting*; has amongst his rare Collection of *Designs* and *Relieues*, some Pieces of this *Cartoon*, and keeps them with the true Veneration due to such Relicks.

While *Raphael* was thus encouraged by
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the Pope, and astonishing on his side the whole World with the noble productions of his *Pencil*, Death took away *Giulius the Second*, the great Patron of all Arts : but *Fortune*, though envious in that, yet was kind in his Successor *Leo the Tenth* ; who ordered all the projects of his Predecessor to be continued, being himself, both by Birth and Inclination, a most Magnificent Prince : accordingly, *Raphael* pursuing his work, drew on another side of the same Room, the coming of *Attila* to *Rome*, and his being met at the foot of *Monte Mario* by *Leo the Third*, then Pope, who oblig'd him to return back again only by the Gravity of his Aspect. In this place *Raphael* drew Saint *Peter* and Saint *Paul* in the Air, with Swords drawn in their hands to defend the Church, and they have in their Countenances and Actions that *Cælestial Ardour* with which Heaven inspires its Saints in defending the true Religion : *Attila*, who is upon a dilicate black Horse, with white Feet, and a Star in his Forehead, lifts up his Eyes, as frighted with
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the Vision, and seems to turn away from it, and desire to be gone ; in his Company are many Horsemen, whose Horses are most rarely done, particularly, a Spotted Gennet, which is mounted by a *Figure*, who shows all the Naked that may be, being Armed in some places with Armour that resembles the Scales of *Fishes*, which he took from *Trajan's Column*, where there are people Armed after this *Fashion*. He drew likewise, after the Life, some *Mace-Bearers* that wait upon the *Pope* ; and with them, the whole *Court* of the *Cardinals*, and the *Grooms* that lead the *Pope's Horse*, upon which he is Cloathed in his *Pontifical Habits* ; and under the person of the *Pope*, he has Represented the then present Pontife *Leo the Tenth*, with many of his *Courtiers* ; all after the Life. And indeed, we may say of all other *Pictures*, that they are *Pictures* ; but of *Raphael's*, that they are *Alive* ; the very *Flesh* seems to be soft and tremble at the touch, and is full of spirit and feeling : so that his Reputation

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in this particular, is beyond that of all that ever were before, or since.

There is a *Picture* of the same *Pope*, with *Cardinal Giulian of Medicis*, and *Cardinal Rossi*, where the *Figures* seem to be absolutely round ; and out of the *Piece*, the *Velvet* and *Damask* which the *Pope* wears, have both the softness and shining which is proper to them, and the *Ermines* so natural, that they seem real ; in a word, there seems to be no Colours there, but all real *Silk* and *Gold* ; there is upon the *Table* a *Parchment* painted in *Miniature*, and a *Silver Bell* ; which are both finished beyond expression : but amongst the rest, there is one of the *Balls* of the *Pope's Chair*, which being gilded, reflects the *Light* upon the *Pope's Shoulders* and the *Room*, as if it were the real *Sun Beams* : In a word, 'tis impossible for any *Master* to go beyond this. For this *Piece* the *Pope* presented him richly ; and it is yet to be seen in *Florence*, amongst that *Duke's Collections*.

Raphael finding himself thus highly Rewarded and Esteemed, and having a generous

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Spirit of his own, built a Pallace to preserve his Memory to Posterity; it is in *Borgo a Novo*; and *Bramante*, one of the best *Architects* in his Time, made the Model of it in Cast Work.

About this time *Albert Durer*, a famous *Flemish Painter*, and an admirable *Ingraver of Prints*, sent his Picture to *Raphael*; it was move upon a Cloth, so as to be seen alike on both sides the Cloth, he having taken the Lights from the Cloth, and the Shadows from some Water Colour which that Cloth was wrought with. The Picture was very much admired by *Raphael*; who in Return, sent *Albert* several of his best Drawings; and being desirous to try *Albert's* way of Graving in plates of *Brass*, he made *Marc Antonio* of *Bologna* apply himself entirely to that Art; in which he proved so excellent, that afterwards he was *Raphael's* chief *Graver*; and most of the things we have of that kind, of *Raphael's*, are done by him; who indeed surpassed *Albert Durer* himself; as appear'd, when he counterfeited the

Story of the *Passion of Christ*, done by *Albert*, and put *Albert's Name* to it, and it sold so well for the true one, that *Albert Durer*, to prevent the Cheat, was fain to make a Journey from *Flanders* to *Venice*, and there complain to the Government, *Mark Antonio* being at that time Resident there; and yet he only obtained, that his Mark should not be counterfeited; leaving liberty for any body to Imitate the rest, that could.

Mark Antonio's best things after *Raphael*, are, *Ignorina* killing her self, the *Judgment of Paris*, the *Massacre of the Innocents*, the *Rape of Hellen*, *Santa Felicity* boyld in Oyl, and her Children Beheaded about her; *Neptune*, with little Stories out of the *Eneide* about him; a *Venus* Imbrac'd by a *Cupid*; God Blessing the Seed of *Abraham*, where is a Maid with the two Children; the famous *Galatea* of *Ghigi*; and in a word, most of the things painted by him in the Pope's Pallace. There were likewise two other famous *Gravets*, that did many of his things;

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things; so wit, *Matteo di Ravenna*, & *Agostino Veneziano*, who marked his Prints with this Mark *A.* Was the other did with *Raphael's*, thus, *R.S.*

After this, *Raphael* made for the Monks of *Santa Maria della Spasmo*, in *Palermo*, a Picture of our Saviour's carrying his Cross; which is held as a most miraculous piece: in it the Rage of his Crucifiers is exprest in their Actions and Countenances, and our Saviour lying under the Load of his Cross, all bath'd in Sweat and Blood, looks most passionately upon the three *Maries*, who are in Tears by him; there is likewise *Saint Veronica*, who with much Charity and Compassion hold out her hands to wipe his Face with a clean Linnen Cloth; and behind, the Work is filled with Men on Horseback, and on Foot, who croud out of the Gates of *Jerusalem* to go and see the Execution. This piece was like to have miscarried, going home; for a most horrid Storm having broke the Ship in which it was, upon a Rock, and all the Men and Goods perishing, this Picture being in a Case, was carried by

the Winds & Seas as far as the Coast of *Genoa*, and there taken up and opened, and being admired, was by publick Order dispos'd of, it having not at all been spoil'd, though it had lain so long in Salt Water ; the noise of this Accident came at last to the Ears of the *Monks* for whom the *Picture* was made ; and with much ado, by the *Pope's* Intercession, they obtained from the State of *Genoa* an Order to have it restored, paying first the Charges of those that had taken it up ; which they did largely, and so sent it to Sea a second time ; where it had better Fortune, and arrived safe in *Palermo*, and is no less famous there than Mount *Ætna* is in that Kingdom.

Amidst these Works for private persons, *Raphael* neglected not to carry on the painting of the *Pope's* Pallace, and in a little time he finished the Chamber call'd, *Di Torce Borgia* ; in which he had made on every side a Story : in one was the burning of the *Borgo Vecchio*, in the Time of Saint *Leo* the Fourth ; where he puts it out with his Blessing alone, though all means

means had been tryed to quench it before, but in vain. In this Story the Painter has drawn all the Horreur of a Fire surprizing people unprepar'd ; some Women there are, who while they are carrying Water to quench the Fire, are, by the Storm of Wind which then blew, all disordered in their Hair and Cloths, and many of them blinded with Smoak, so as not to know one another, or see what they are doing. In another place, there is drawn an Old Decrepit Man upon the Back of a Young Man his Son, just as *Virgil* describes *Aeneas* and *Anchises* ; and in the Figure of the Young Man, is to be seen the Strength of his Body as well as the Courage of his Mind, & the difficulty with which he struggles in holding the Old, Helpless Sick Man, and avoiding at the same time the Flames and Ruine that are about him ; on the other side, upon the top of a House all on Fire, is a Lady naked in her Smock, and holding a Child in her Arms, which she is trying to throw it to one below,

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who holds out his Arms and a Blanket to receive the Child ; and in both these Figures, the fear of the Flames, mingled with that concern for their tender Infant, are rarely expressed ; nor is less admirable the Figure of a Woman, who being all in an undress and disorder, frightened in her looks, drives before her two or three little Children, whom she beats, to make them make hast to avoid the fury of the fire : there are some other Women, who falling down on their knees before St. Leo, seem to begg of him to stop the fury of the fire ; as he doth. The other Story is of the same St. Leo ; where the Painter has drawn the Port of Othia, surpriz'd by a Navy of Turks, who had a design to make the Pope Prisoner : there you may see the Christians assailing the Turk's Fleet, now got to Sea, and taking several Ships, the Captives of which are Landed and set a Shore, being dragg'd by their Beards into the presence of St. Leo, who is represented by Leo the Tenth in his Pontifical Habits, between Cardinal Bibiena and Cardinal Julian

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of *Medicis*, who was afterwards *Clement the Seventh*.

The other two Stories are, the *Sacred Inunction* of *King Francis the First*, of *France*, by this *Pope Leo the Tenth*, and the *Crowning* of him by the same; and in them *Raphael* has drawn most of the *Courtiers* of both *Princes*, after the *Life*, and according to the *Dress* they were then in; just by the *King* is a *Child* upon his *Knees*, holding the *Regal Crown*, which is *Hyppolito of Medicis*; who was since *Cardinal*, and *Vicechancellor* of the *Church*.

The *Ceiling* of this *Room* was already painted by the hand of *Pietro Perugino*, *Raphael's Master*; he forbore therefore, out of respect to him, to make any *Alterations* in it, but suffered it to remain entire as it was. 'Twas hard for *Raphael* to do all these things by his own hands; and therefore he was forced to imploy divers excellent *Workmen* in all kinds; and he had *Designers*, not only over all *Italy*, but as far as *Greece*; that nothing might be wanting.

wanting that was any ways useful or Ornamental to his Profession.

After this, he painted a *Hall* for the *Pope* ; where having drawn in *Terresta* some Figures of Saints and Apostles, he caused the rest of the Room to be painted by *Giovanni di Udine* his Schollar ; whose Genius lay particularly in drawing all sorts of *Animals*, beyond any Painter of his Time ; he therefore drew all those the *Pope* had at that time ; as, a *Cameleon*, a *Civet-Cat*, an *Elephant*, some *Lions*, *Monkeys*, *Parrots*, adorning the Intervals with *Grottesks* of all kinds.

He adorned the *Pope's* *Pallace*, not only with *Painting*, but also with *Architecture* ; having, after the death of *Bramante*, given a noble Design for the great *Stair-Case* and *Chambers*, with much more Order and Ornament than *Bramante* had invented, following in that the Magnificent Humour of that *Pope*, who spared no Cost of that kind ; therefore *Raphael* chose out divers able Men in most Professions, and assign'd them their Tasks, setting

Giovanni

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Guiovanni di Udine over the *Grotesks* and *Stucco* Work; *Giulio Romano* had the overseeing of the Figures, which were made most of them by *Giovan Francesco il Bologna*, *Perino del Vaga*, *Pellegrino da Modona*, *Vincensio da San Gimignano*, *Polidoro Caravaggio*, and many others; and for the Carvings, he made *Gian Barile* do all those over the Doors, and on the Ceiling.

He made many Pictures for *Forreigners*, and particularly, some for the King of *France*; amongst which, that of the Battle of *Saint Michael* and the *Devil*, is esteemed a most wonderful piece: in it he drew a great burnt Rock for the Center of the Earth, out of the cleft of which came flashes of *Fire* and *Brimstone*; and in the person of *Lucifer*, all scorch'd in his Members, you might perceive all the *Rage*, *Pride*, and *Spight* that could be in a Soul that had lost Empire and Peace, and was condemned to eternal pains and anguish: the Figure of *St. Michael*, on the contray, is made with a *Cœlestial Air*, which expresses the

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force

force with which he has overthrow'n Lucifer at his feet; the King of France sent Raphael a noble Reward for this piece.

Raphael was in his Nature of a very amorous Complexion; for which reason, he took much pleasure in drawing some of his Mistresses, and other handsome Women, being always at the Ladies Command; which made many of his Friends likewise have Complacency's for him in that kind something extraordinary; as that of Signior Augustin Chigbi, his great Friend, who having obtain'd of Raphael to paint the Lodge in his Pallace, he found that he did not much mind the Work, by reason of a Mistress he there had, to whom he was continually going; whereupon he made means to the Lady, and with much ado, obtain'd of her to come and stay at his Pallace, and keep Raphael company whilst he work'd: by which means the Lodge was finish'd to his Mind: he made all the Cartoons with his own hand, and coloured himself the best part of the Figures; in the Vault or Ceiling he drew a Banquet of the

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the Gods and Goddeſſes; and in them one may ſee many Habits taken from the Antients; and he made *Giordano da Udine* make a Border of Flowers, Leaves, and Fruits in Feſteons, moſt extreamly fine.

After this, the Pope gave order for the richeſt Hangings of Silk and Gold that it was poſſible to make, and ordered them to be made at *Antwerp*; to which place the Cartoons were ſent by *Raphael*, all drawn and coloured by his own hand; and by the *Artiſts* there ſo exquisitely imitated, that the Silk and Gold ſeem Colours, and not Weaving; and indeed, it is an aſtoniſhing thing to ſee how the very Hair and Beards of the Figures are as diſtinct and fine as the Life it ſelf; and the Houſes, Landſhips, Proſpectives, all as Natural and Regular as any Painter can make them: this Work coſt the Pope ſeventy thouſand Crowns, and is ſtill preſerved in the *Papal Chappel*. Much about this time likewiſe he began the great Hall above Stairs, where the Victories of *Conſtantine* are painted.

Having thus described most of the Works of this excellent *Painter*; before I come to other particulars of his Life or Death, I think it may not be amiss, to say something of his manner in painting.

At first, he imitated the manner of his Master *Pietro Perugino*, and mended it much, both for *Colouring*, *Invention*, and *Design*; but coming afterwards to see the manner of *Leonardo da Vinci*, whose Heads, both of Men and Women had all the Life and Spirit imaginable, and whose Figures had a particular Grace and Motion, not expressed by any before him; *Raphael* became astonished, and resolved to study *Leonardo's* manner; which he did with infinite pains and diligence; and yet, in some things, was forc'd to come short of *Leonardo*; for though in the Opinion of many, he outdid him in a certain *Sweetness* and *Natural Facility*, yet in strong *Conceit*, and a certain greatness of *Design*, he could not reach him; nor indeed, hardly any *Painter* could come up to

Leonardo

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RAPHAEL DEL URBIN. 253

Leonardo in that point ; but *Raphael* came nearest him, particularly in the Graces of his Colouring. This first manner of his, which he learn'd from his Master *Pietro Perugino*, being little, mean, and of small Design, became in time a great trouble to him ; for it hindered him from Learning to draw Naked Figures, and gave him great difficulty in all Shortenings, and such like Excellencies of the Art, which he saw so rarely performed by *Michael Angelo Buonaroti* ; and indeed, any one besides himself would almost have despaired, as perceiving, that all this while he had thrown away his time, and must now turn Schollar again, as he did with admirable Patience and Ingenuity, studying Night and Day to arrive to *Michael Angelo's* way ; which was full of difficulty in all its parts, and this in a time when his Hand and Head were almost settled upon another way, which he had learn't in his Youth, when Impressions are strongest.

When *Raphael* began first to change his manner

inanner, he had never studied *Nudities* any otherwise than just to do them a little by the Life, which with the grace he gave his Pictures, did pritty well ; but he was an utter Stranger to *Anatomy*, which teaches the lying of the *Muscles* under the Skin, and how they swell and shorten in action, according to the different postures of the person ; also, the manner of their Infertion, and the Concatenation of the Bones and Joynts ; all which he studied with great application, and became excellent in the knowledge of whatever might make a rare *Painter* ; yet perceiving too, that in this part of painting, he should be forc't to come short of *Michael Angelo* ; and knowing, that it is not Naked Figures alone, that give Reputation to a great *Painter* ; but, that *Invention* and *Disposition* were things that did enoble the Art as much as any thing, he applyed himself to them with great success, enriching his Compositions with great variety of *Prospectives*, and new ways of dressing

sing his Figures ; adding to this, most beautiful Heads of Men, Women, and Children ; and in a word, not being able to come up to *Michael Angelo* in one thing, he resolved to be so universal in all the other parts of Painting, that few, or none should be able to compare with him : he was not a little beholding to *Fra. Bartholomeo di San Marco* ; who having a good way of Painting, well founded in Design, and accompanied with a pleasant Colouring ; though sometimes he used too strong Shadows to give his Figures a greater *Relievo* ; *Raphael* took of his manner so much, both for Design and Colouring, as he thought fit ; and out of it, and some other select Observations upon other Masters, he made to himself a Manner ; which was ever after call'd, *Raphael's Manner* : and the perfection of which appear'd in those *Sybils* and *Prophets* which he made in the Church of *La Pace* : and if *Raphael* had stuck to this Manner of his, and had not still sought to make it appear greater by the strength of Naked Figures, it had been often more agreeable,

and

and of greater Reputation to him ; for even those *Nudities* of his in the Chamber of *Torre Borgia*, are not exact ; nor do those which were made by him in the Pallace of *Augustin Chigi* in *Transtevere*, please and satisfie a Judicious Eye, because they want that Grace and Sweetness which was the proper Character of *Raphael* ; and besides, he only Designed them, but left the Colouring to others ; which Errour of his he at last perceiving, resolved to do something that should be all his own ; and accordingly, did the *Transfiguration of Christ* in the Church of *S. Pietro Montorio* ; in which are all the parts of good painting ; and if he had not, out of a Humour, made use of *Printers Black* in the Shadowings, which of its own Nature, becomes still blacker and blacker, and spoiles the other Colours with which it is mingled, I believe that Piece would have been fresh and fine to this day ; but that has so blackened it, that it seems as it were *Tinto*.

I have made this Discourse at the end of *Raphael's* Life, to show how much Care, Study

RAPHAEL DEL URBIN. 257

dy, and Diligence he us'd, to attain to an Excellency; and likewise, to give, as it were, an Advertisement to other *Painters*, that they should not go about to force Nature in those things to which it doth not strongly incline them, least they loose their Labour, and be forc't at last to desist with shame.

Now to return to the Life of *Raphael*. He had a great Intimacy with Cardinal *Bibiena*; who was continually solliciting of him to Marry, and had a Niece of his ready to bestow upon him: *Raphael* at first put him off gently, taking three or four Years time to consider of it; at the end of which, the Cardinal still solliciting him about it, and claiming, as it were, a promise from him; he finding himself ingaged in some measure, and loath to disoblige the Cardinal, accepted of his proffered Niece; but so still, as not to come to an absolute Conclusion; for besides the aversion he had naturally to a Married Life, he had besides,

another design, which made him seek all delays possible from entering into so strong an Engagement : The thing was this ; he having Serv'd the *Pope* a great while, and having a very considerable Summ due to him from the COURT, he had divers hints given him, that as soon as the *Sala Grande* he was now painting should be Finished, the *Pope* would recompence his Pains and extraordinary Capacity with a *Cardinal's CAP* : It being certain, that the *Pope* designed a numerous Creation of *Cardinals* : amongst whom were some of less Merit than *Raphael*. In this hope therefore, keeping Marriage at a distance, and following secretly other amorous Delights, it happenened, that he committed once such an Excess that way, that he came Home with a pritty high *Feaver* ; the *Physitians* being called, and he concealing the true Cause of his Distemper, which they feared, was an *Inflammation*, they ordered him to be Let Blood ; whereas they should have

RAPHAEL DEL URBIN. 259

have given him *Cordials* and *Restauratives*; the effect was, that he sounded away; and immediately finding himself decay, he took care to send away his Mistress out of his House, and provided handsomely for her; and then making his *WILL*, he left all he had to *Giulio Romano* his Schollar, and to *Gian Francesco Florentino*, otherwise called *Il Fattor*, together with a certain Priest of *Urbino*, who was A-kin to him; making *Signior Baltasar da Pescia* the Pope's *Datary Executor* of this his last Will and Testament: after this, having Confessed himself very Penitently, and received the *Sacrament*, he yielded up the Ghost on a *Good Fryday*, in the Seven and Thirtieth Year of his Age, the same day he was Born on.

The Pope, and all the Court were much concerned for his Loss; and indeed, we may say, that it was the greatest that the Art of *Painting* ever received; it having been ever since at a Stand, and rather in danger

of declining, than in hopes of advancing to a greater Perfection: He was so Courteous and Obliging to all those of his Art, that if at any time any one had begg'd a Design of him, whether he were his Acquaintance or no, he would leave all to serve him; which made him be so Beloved, that when he went to Court, he was ordinarily attended by fifty, or threescore of the best Artists of all kinds who followed him, to show their Respects. And one thing he brought to pass, which I think, was never done before nor since; which was, that all those Painters, and other Artists in great Number, who worked under him, and in concurrence with one another, laid aside all Envy and Jealousie, and lived in the greatest Union and Concord imaginable; which proceeded from nothing so much as from that admirable Example of Sweetness and Mildness that *Raphael* set them. In a word, he was not only the

Wor-

RAPHAEL DEL URBIN. 261

Wonder, but the Delight of all *Rome*, who thought his Vertue beyond Reward, as it was above all Imitation. He lived Great, died Bewailed, and Regretted by every one.

The Famous Cardinal *Bembo* made this Epitaph for him.

Raphaeli sanctio Urbinati Pictor; eminentissimo veterumque Æmulo, cujus spirantes prope Imagines, si contemplere naturæ, atque Artes sædus facile inspexeris. Julii secundi, & Leonis decimi Pontificatus maximis Picturæ & Architecturæ Operibus gloriam auxit. A. XXXVII Integer integros, quo die natus est, eo esse desit, Octavo Idii Aprilis, Anno MDXX.

Ille hic est *Raphael* timuit quo fospite vinci,
Rerum magna Parens & onorientem mori.

The

RABHAEL DEL ORBIN. 221

Wonder, one the Delight of all Rome, who
thought his Virtue beyond Reward, as it
was above all Limitation. He lived Great,
died bewailed, and Regretted by everyone.

The Parnass Cardinal made this

Epitaph for him.

Raphaël sancti Urbani Pictor; eminentissime re-
tinebat Hæc, cupit spiritusque Imagines, et
contempletur natus, natus Arce formæque in-
erit. Jussu fecit, et Leonis decem Pontificatus
maximus Pictor, et Architectus Optibus gloriis
ornatus. A. XXXVII. Interit interitus, quo die
natus est, eo obijt. Obijt die Aprilis, Anno
MDXX.

He lie the Raphaël, simple and so true, and
learned, magna Parnass et ceteris nom.

Epitaph for him.

The

The LIFE of
GIORGIONE
 DA CASELERANCO.

A
 VENETIAN PAINTER.

ABout the same time that *Florence* grew so famous by the Works of *Leonardo Da Vinci*, *Venice* received no small Ornament from a Native of that Countrey, to wit, *Giorgio of Castelfranco*, who had the Sir-Name of *Giorgione* given him. He was Bred up in *Venice*, and first applyed himself to *Musick*; for which

he had so rare a Talent, that both for Singing and Playing upon the *Lute*, he was Famous, and always invited to all Conforts, and Publick *Musick-Meetings*. After this, he applied himself to learn to *Design*; in which Nature gave him a great Facility; and he in requital, studied her most, *Designing* every thing after the Life it self; which made him not only out-do the two *Bellini's* then in *Vogue*, but stand in Competition with those *Tuscan* Painters, that were the Authors of the Modern way of Painting; some things of *Leonardo da Vinci's* doing being come to his Hands, wherein there was a great Strength, particularly, an admirable Management of the Shadowings; he was extremely delighted with that manner, never forsaking it, but endeavouring to imitate and improve it in all his *Oyl-Paintings*; from whence it proceeded, that all his Pieces had a Spirit and Life, never expressed before in that Countrey; and adding to that a Beautiful Colouring, he was

he was far beyond all the Lombard Painters.

His first Application was to Portraits, in which he succeeded admirably, and particularly in that of the Great *Gonsalvo*, whom he drew by the Life, in Armour, when he came to make a Visit to *Agostino Barberigo*, the Doge of *Venice*; this Picture so pleased the Great *Gonsalvo*, that he took it with him into *Spain*. Many more of his Pictures are spread over all *Italy*.

He was no less excellent in Painting in *Fresco*; and amongst the rest, there is the Front of the Pallace of *Soranzo* in the *Piazza* of *San Baolo*; in which, besides many Stories done after the ordinary manner of *Fresco* Painting, there is one done in Oyl upon the Wall after the *Fresco* manner, which is very singular; it has preserved it self against all the Wind and Rain, and is fresh to this day, though it be exposed to the *South* Winds; which in moist Countries, such as *Venice* is,

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are the most terrible Destroyers of *Fresco* Work, that can be.

About the Year 1504, there happened a great Fire near the *Rialto*, in which, amongst other Buildings, the *Fondaco*, or Trading-House of the German Nation, was quite burnt to the Ground : the Senate in a short time Re-built it more Magnificent and Convenient than before ; and *Giorgione's* Fame being great, he was ordered to paint it in *Fresco* on the Outside. This Building standing in the most frequented and populous part of the City, *Giorgione* thought he could not choose a better place to shew the Excellency of his Art ; and therefore without confining himself to any Set Story, he drew such Figures as should best suite with that Design ; therefore you see in some places the Figures of Women, in others, those of Youths in various Aptitudes, with Lyons Heads, Angels, Cupids, and other such things by them ; the meaning of which, none to this day could ever understand, but the Figures are admirable in their kind.

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The best piece of Oyl-painting of his doing, is of our Saviour carrying his Cross; where there is a *Jew* that pulls him; that is a most singular Figure: this Piece is in the Church of *Sag. Rovo*; and by the great Devotion that People shew to it, it is thought to do Miracles. He worked much out of *Venice*; as, at *Castelfranto*, and in the *Trivisano*; and many Pieces of his were bought up, and carried abroad to Forraign Parts, to shew that *Tuscany* alone had not the prize of *Painting*, but that other parts near the *Alps*, had their Share in that noble Art.

About this time, *Andrea di Verrochio* being employed to make the Famous Horse of *Bronze*, some *Sculptors* took occasion to praise *Sculpture* beyond *Painting*, because that one might walk round a piece of *Sculpture*, and view it on all sides with delight, whereas a piece of *Painting* could never represent but one side of a Body at once: *Giorgione* having heard them out, said, that they were extremely mistaken, and that he would undertake to do a Figure in *Painting*,

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which

which should show the Fore and Hind Parts, and the two sides, without being put to the trouble of going round about it, as Sculptors are to view a Statue. This seem'd an Undertaking beyond belief; but he thus brought it to pass.

He drew the Picture of a Young Man naked, showing his Back and Shoulders, and having at his Feet a Fountain of clear Water, in which there appeared by reflection, all his fore parts; on the left side of him he plac'd a bright shining Armour, which he seem'd to have put off, and in the glistering of that, all the left Side was seen in Profile; on his right Side he plac'd a great Looking-Glass, which represented his right flank by its reflexion,

This Piece was look'd upon as a thing of a rare Invention, and seems to give the prize to Painting, which can in one view represent much more than Sculpture can.

He drew, amongst other Pictures, that of the famous Catharina Cornaro, Queen of Cyprus, by whom the State of Venice long enjoyed, and

do to this day lay claim to that Crown. That Piece is in the Pallace of *Cornaro*.

Giorgione being so rare a *Painter*, and so great a *Musitian*, could not choose but be Amorous; he fell most extreemly in Love with a Young Beauty, who was no less charmed with him; and while they were in the heat of their Enjoyments, the *Plague* being then at *Venice*, she fell ill of it, but not thinking it was that Disease, admitted *Giorgione* to her Bed, where the Infection seizing him, they both died; he was but thirty four years old, when this fatal Accident took him from his Friends, who could hardly comfort themselves for his loss. He left two excellent Scollars, to wit, *Sebastiano Vinentiano*, who was afterwards *Frate del Piombo* at *Rome*; and *Titian da Ladore*; who not only equalled his Master, but surpassed him infinitely.

The

do so this day claim to that Crown. That
 Piece is in the Palace of Comus.
 Giorgio being to raise a Party, and to great
 a Mission, could not choose but be Amorous;
 he fell most extremely in Love with a Young
 Beauty, who was no less charmed with him;
 and while they were in the heat of their En-
 joyments, the Plague being then at Rome, the
 fell ill of it, but not thinking it was that Dis-
 ease, admitted Giorgio to her Bed, where the
 Infection seizing him, they both died; he was
 but thirty four years old, when this fatal Ac-
 cident took him from his Friends, who could
 hardly comfort themselves for his loss. The
 left two excellent Scholars, to wit, Sebastianus
 Nerius, who was afterwards Patriarch of Venice at
 Rome; and Titian de Lador, who not only
 equalled his Master, but surpassed him mi-
 raculously.

The LIFE of
Michael Angelo
BUONAROTTI.

A
Painter, Sculptor, and Architect.

L *Odorico di Lionardo Buonarotti Simone*, was a Gentleman of the Countrey about Florence, and the Father of *Michael Angelo*, who was born in the Year 1474 ; being not very rich, and his other Children being put out Apprentices to Trades, he designed his Eldest for a Schollar, and accordinly, sent him to School ; but the Child used to play Truant often,

often, and spend his time in *Designing*, finding in himself a most powerful Inclination that way ; which his Father endeavoured to oppose, as thinking it below the dignity of his Family (which was descended from the Earls of *Canosú*) to have one of his Children a *Painter* : but at last, the strength of Nature prevailing against the Rules of Prudence, he put *Michael Angelo* to *Domenico Ghirlandai*, who was then reputed the best *Painter* in *Florence*.

He was then about fourteen, and in less than two years time, he followed the Art with so great application, that his Master said, he was astonished at the progress he made, as also at the boldness of his *Pencil* ; for one day, a Schollar of *Ghirlandio's* having drawn some Women cloathed, out of a Work of the said Master, and succeeded pretty well, according to the *Design* ; *Michael Angelo* took the paper, and making with a pen new Centers to the Figure that his Fellow Schollar had drawn, not only mended his Drawing, but showed there-
by

by some Faults that were in his Master's Original ; which boldness of a Youth of his Age, argued a prodigious Genius for the Art.

Much about that time *Lorenzo* of *Medicis*, who was a mighty lover of *Sculpture*, and used to lament, that there was not then one young promising *Sculptor* in *Florence*, set up a kind of *Academy* in his Pallace, for the Improvement of Youth that way, and desired *Guirlandaio*, that if he had any of his *Apprentices* that were hopeful Young Men, he would send them to him ; accordingly, he sent him *Michael Angelo* and *Francesco Granaccio*, as the most hopeful of his School. There was an old Head of a *Faun*, or *Satyr*, which was made *Laughing* ; and it struck *Michael Angelo's* fancy so, that taking the *Instruments* that *Sculptors* use, which he had never handled in his Life before, he fell to trying to imitate that Head, and at last did it so perfectly well, that *Lorenzo* astonished at the greatness of his Genius, commended him extraordinarily ; and observing, that he had added of his own Invention, to make the *Faun*

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show

show his Teeth and part of his Tongue; he told him laughing, and with a Design to make sport, that that was improper, for that Old Men, as that was, never had all their Teeth; *Michael Angelo* thinking he was much in the right, went next day, and broke a Tooth of the *Satyr's*, ordering the Gums likewise to look as if it were fallen out, and then showed it to *Lorenzo of Medicis*, who laughed heartily at *Michael Angelo's* Simplicity, but resolved to cherish his Talent, and therefore sending for his Father, desired he would let him stay in his Family, and he would take care of him; which his Father very readily granted.

He stayed there four Years, during which time, by the advice of *Politian*, a great *Virtuoso* and Lover of Art, he undertook to Carve in Marble the Battle of *Hercules* with the *Centaur's*; which he did so rarely, that to those who shall consider it now, it will appear rather the Work of an intelligent well practised Master, than of a Young Student, as he was then. There is likewise a *Nostra Donna* of *Basso Relievo* in Marble,
done

done by him much about the same time, with a design to imitate the Manner of *Donatello*; which he has done to a Miracle; and this is the only Piece of *Basso Relievo* that ever he did, and is therefore preserved with great Care in the *Pallace of Medicis*.

Lorenzo being dead, and his Son *Peter* carrying himself Insolently in the Government, great Revolutions followed, and the Family of *Medicis* was quite driven out of *Florence*; which *Michael Angelo* foreseeing, and being afraid, lest his Dependence on that Family might be of fatal Consequence to him, had withdrawn himself some Weeks before to *Bologna*, and thence to *Venice*; where finding no Work, he returned to *Bologna*, in order to approach *Florence*, but having forgot to take a *Pass* at his coming in, he was seized going out, and *Fin'd* more Money than he was then worth, not being able to pay it, just as he was going to Prison, one Signior *Giovan Francesco Aldrovandi* took pity of him, payed the Money,

and carried him home to his own house, where he staid a whole *Twelve-Month* with him ; during his stay he did but one piece of Work, which was, to add to an old piece of *Sculpture* in *MARBLE* of the *Sculpture* of *St. Dominick* ; there being an *Angel* holding a *Candlestick* wanting, and another *Figure* of about a Yard long ; both which he supplied so well, that they are the two best *Figures* in the whole Work, though it was done by *Giovan Pisano* and *Nicolo de Larta*, *Sculptors* of great *Fame*.

After this he returned to *Florence*, and there made for *Pier Francesco* of *Medicis* a *Saint John* ; and a little after, for *Baltasar del Milanesse*, a *Cupid* sleeping ; which being showed to *Pier Francesco*, he told *Baltasar*, that it might pass for *Antique*, if it were buried under Ground a while, and made to look old ; *Baltasar* took the hint, and carryed it to *Rome*, where he buried it in a *Vigna*, having first broke the Arm of it ; and so after some time had it dug up, and sold it for *Antique* to the Cardinal *San Giorgio* for

two

MICHAEL ANGELO. 277

two hundred Crowns, sending *Michael Angelo* only thirty for his pains. Others relate the thing otherwise; but all agree, it was taken for *Antique*, and fell at last into the hands of Duke *Valentino*, and he gave it the Marchioness of *Montfua*, where it still remains. The Reputation that *Michael Angelo* got by it, was so great, that he was sent for to *Rome*, and placed in the Family of Cardinal *San Giorgio*, where nevertheless, he was a whole Year without Imployment, the Cardinal understanding but little of either *Painting* or *Sculpture*, but a Roman Gentleman called *Jacopo Galli* understood his Merit better, and got him to make him a *Cupid* of Marble, and by it a Figure of a *Bacchus*, who holds a Cup in his Right Hand, and in his Left, a *Tyger's* Skin and a Bunch of *Grapes*, which a Young *Satyr* tries to eat some of; in which Figures, *Michael Angelo* made, as it were, a mixture of the Beauty of both Sexes, having given it the Clean-ness of Limbs, and Strength of the Men, and withal, the roundness and fleshiness of the

Was

Women, which gave him the Bell above all Modern Artists of *Rome* and elsewhere.

His fame increasfing every day with his Skill, the Cardinal of *Rouen*, who was then Chief Minister of *France*, defiring to leave fomething at *Rome* that fhould preferve his Memory there, befpoke *Michael Angelo* to make him a *Picla*, as it is called in *Italian*; that is, our Lady with our Saviour's Dead Body in her Lap: he did it with fo much Care, and finifhed it with fuch admirable Diligence, that 'tis impoffible to fee any thing better in *Marble*; particularly, the Dead Body of our Saviour is fo exquisitely formed, with all the *Mufcles*, *Veins*, and *Nerves*, and yet made fo truly dead, that no Art in the World can go beyond it; fome blame him for having made the Virgin's Face too Young; but they do not confider, that Virgins unspotted preferve their *Frefhnefs* a great vvhile; the *Drapery* is the nobleft and loofeft in the World; vvhich is one of the hardeft things in *Sculpture*. In
Summ,

MICHAEL ANGELO. 279

Summi, he showed so much Art in this Piece, that, contrary to his Custom, he put his Name to it ; some say, he was provoked so to do by some Lombard Artists, who being come to look upon it, one of them asked the other whose Work it was, and the other made answer, that it was done by Il Gobbo, a great Sculptor then living at Milan ; which Michael Angelo over-hearing, Carv'd his Name in a Girdle that goes about the Madonna's Breast.

About this time his Friends at Florence invited him back to undertake an odd piece of Work, which was thus ; a piece of Marble of about nine Yards high, had been given to one Simon da Presola, who had begun a Gyant in it, but with such ill Success, that those that were to pay for it had layed it by as a thing spoiled ; but it being a fine piece of Marble, the Gonfaloniere Soderini had proposed to Leonardo da Vinci and to Andrea Sansovino, an excellent Sculptor, to do something with it ; Andrea was willing, but said, they could not make a Figure

figure out of it without adding some pieces ; which *Michael Angelo* hearing, undertook to do it without putting any piece to it, whereupon it was delivered to him.

He therefore began, and made a Model of *War*, and fram'd the Statue of *David*, with a Sling in his hand ; and then, having enclosed a place with Boards, he fell to work upon the *Marble*, and would not suffer any Body to see what he did ; he had much ado to make it serve for his design, the first *Sculptor* having spoiled it, so that he was forc'd to leave in the Extremities of his Figure, some strokes of the former Chizzel ; which nevertheless, did not any ways deform it ; after much Labour, having miraculously Created a new thing out of an old deformed Carcase, there was much Contention among the *Ingenieurs* of the City, how to transport it to the place where it was to be set up ; but at last, *Giuliano* of *St. Gallo*, and his Brother *Antonio*, were the Contrivers of a Machine, in which it was carried, but said they could not make a Fi-

ried suspended by Cables, and then raised by degrees with Leavers, to the place it was to stand in; as soon as it was uncovered, all the Town flocked to see it; and to say truth, it not only surpasses all Modern Statues, but may come in competition with the Antient Greek and Roman ones; for as to exactness of Measure, Beauty of Shape and Proportion, and delicate Centers of the Legs, with a cleanness of all the Limbs, nothing can outdo it; the Aptitude of its Posture, and the Air of the Head are Divine: and in a word, after it we may never desire to see any, either Modern or Antient, for there is all the Beauty in it that Art can give; and yet to show how Artists must sometimes humour Great Men, who pretend to be Judges, and are not; the *Gonfaloniero Soderini* found fault with the Nose, and said it was too big; whereupon *Michael Angelo*, to please him, took a Chizzel in one hand, and in the other a little Marble dust that lay upon the Scaffold by him, and pretending to mend the Nose, struck three or four

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blows

blows with the wrong end of his *Chizel*, and let the Dust fall by little and little, and then called to the *Gonfaloniero* to ask him how he liked it; who told him, that that little alteration had quite made it another thing; at which *Michael Angelo* laughed in himself, for he had not touch'd it any ways to alter it. The *Gonfaloniero* paid him four hundred Crowns down.

Having succeeded thus rarely in *Sculpture*, he nevertheless would not omit to show his Excellency in *Painting*; and therefore, at the Request of *Agnolo Doni*, a *Florentine* Citizen, and his Friend, he made him a *Madonna* upon her Knees, holding of her little Son upon her Hands, and lifting of him to *St. Joseph*, who seems to receive him: He has particularly expressed in the Eyes of the *Madonna*, the tenderness of a Mother admiring the Beauty of her Child; and in the Looks of Old *Joseph*, all the Respect and Devotion which he must have for a Child which he knew to be Divine-ly

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ly Born : And in the Piece, at a distance, to show his Art the more, he made several Naked Figures, some standing, others sitting, all admirably Finish'd; and indeed, it is one of the best Oyl Paintings he ever did, he having worked but little that way.

The Picture being Finished, he sent it covered to *Agnolo Doni*, and withal, a Note for seventy Crowns, to be paid down immediately; *Agnolo* thought it too much to lay out in a Picture, and therefore sent him but forty; upon which *Michael Angelo* sent back the Messenger, and required a hundred Crowns or the Picture; *Agnolo* then was content to give him the other thirty, and sent them by the Man that demanded a hundred; but *Michael Angelo*, to punish him for Bargaining for so rare a Piece, sent the Money back, and demanded a hundred and forty, which was the double of his first Price, or else the Picture: *Agnolo*, who knew the true Value of it, immediately sent him all he desired, and glad he had it so.

About that time, *Lionardo da Vinci* having done some Stories in the Chamber of the Great Council, in the publick Pallace, the Gonfaloniero *Piero Soderini* bargained with *Michael Angelo* to do one side of the same Room, and gave him for his Subject the War with *Pisa*.

Michael Angelo being to Paint in concurrence with *Lionardo*, who was one of the greatest Artists of the World, shut himself up, as his Manner was, and made a Cartoon, in which he drew a world of Naked Figures, which he supposed to be bathing themselves in the River *Arno*, and to belong to the Camp, which was hard by; and at the same time there was an Allarm given, which made these Figures all endeavour to get on their Cloaths and Armour, in various postures; amongst the rest, there was an Old Fellow who had a Garland of *Ivy* about his Head, and was just come out of the Water, and trying to put on his Stockings, which by reason of the Wetness of his
Legs,

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Legs, were hard to pull on, and he being besides, frightened with the noise of the Drums and Allarm, seemed to use all the Strength of his *Muscles* and *Nerves* to make haste, making such a Face at the same time, as showed that he was all over in action from the Head to the Toe; there were besides, *Gruppos* of Horseman beginning the Fight, and others of Foot at a distance coming on, some in the Shade lost, others in the Light strong and vigorous, and all in great variety of Aptitudes: So that nothing could be either better Designed, or more ingeniously Invented; and particularly, the Shortnings were admirable and strong, beyond all that had yet appeared.

This *Cartoon* being afterwards carried to a Room in the Pallace called *La Sala del Papa* has there been the Study of all the *Painters* of that Age, both Natives of *Florence* and *Foreigners*; for *Raphael del Urbin*, *Francesco Granaccio*, *Andrea del Sarto*, *Jacobo da Pontormo*, *Perin del Vaga*, and several others, made their Study

mode

of

of it: for which reason, it was at last removed to the Palace of Medici, and the great Liberty Strangers had to come to it, making it be less watched, it was in the end, in the sickness of the Duke Giulian of Medici, stole away by pieces, and some of it is yet to be seen in the House of S. Uberto Strozzi at Mantova.

About the Year 1504, Pope Julius the Second having succeeded Alexander the Sixth, he sent to Florence for Michael Angelo, with a design to make him erect a Stately Sepulchral Monument for himself: Accordingly, having sent him Money for his Journey, he ordered him to go to the Quarries of Marble at Carrara, and there to see the Stones cut out as he would have them. Michael Angelo spent eight Months intire in that Employment, and sent so much Marble to Rome, as filled half the great place before Saint Peters.

The whole design of the Monument was to contain above forty Statues of Marble, besides little Boys, Ornaments, and other Carvings; about

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about the Corniches it was to be, as it were, an *Altar* in the middle of a Chappel, so as it might be walked all round, and considered from the Out-side. Of this Work he finished four Statues, and began eight more; which were never Finished, by reason of the Pope's Death. Of all these, his *Moses* is the most Excellent; it is about five Palms, of white *Marble*, in a sitting posture, leaning one hand upon the Tables of the *Lam*, and with the other stroking his Beard; the very Hairs of which are expressed as if they were living Hairs; the rest of his Countenance is of the greatest Majesty and Sweetness imaginable, the Drapery is Loose, Long, and Noble; and in a word, the whole Figure is Exquisite beyond Imagination; the *Sculptor* having expressed something of that *Divinity* which was in a Man that conversed so familiarly with the *DEITY* itself.

'Tis said, that while he was doing this Work, the rest of the Marble he had bespoke

at Carrara, came to Town, and that *Michael Angelo* being gone to acquaint the Pope with it, and finding him busie, payed for the bringing the Marble out of his own Pocket, that the Workmen might be gone home who had brought it; some time after he went again to the Pallace to acquaint the Pope, to whom he used to have very free access, that the Marble was come, and to desire his Holiness to take order about the paying for it: it happened that day, that the Pope was otherwise employed; and the Porter told him, he must have Patience, for he had Orders not to let him in: a Courtier that stood by, ask'd him if he knew him; to whom the Porter replied, that he knew him very well, but must obey his Orders. This Answer, and the Affront angred *Michael Angelo* so, that he told the Porter, that he should tell his Holiness, when he asked for him next, he was gone about some other Affairs; and so without further delay went home, and ordering his Servants to sell all his Furniture to the Jews, and follow him

to

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to Florence; he took Post two hours after Sun-
set, and rode that night to *Poggi Bonzi*,
out of the Pope's Territories. There five
Courriers overtook him with LETTERS
from the Pope, desiring his Return; to all
which he only made answer by a little Note,
That he desired his Holiness to excuse him, that he
had driven him away from his Presence, and that the
faithful Service he had payed him did not deserve such
Usage; and that therefore his Holiness might provide
himself of some other Artist in his room, for he was re-
solved to Serve him no longer.

But he was no sooner arrived in Florence,
but there came Letters from the Pope to the
Government of Florence, commanding them to
send him back *Michael Angelo* to Rome: which
perseverance of the Pope in his Design, so
frighted *Michael Angelo*, that to avoid his Re-
sentment, he began to hearken to some Fran-
ciscan Fryars, who had Commission from the
Great Turk to entertain him in his Service, he
having at that time thoughts of making a
Bridge over the *Hellespont*, from *Constantinople* to

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Pera:

Pera : but at last being over perswaded by the *Gonfaloniero Soderini*, he resolved to go to the Pope, who was then at *Bologna*, and to ask his Pardon ; the Cardinal *Soderini* undertook to present him ; but being Indispos'd, he delivered him to a Bishop of his Friends, who brought him to the Pope. *Michael Angelo* fell upon his Knees ; but the Pope looking scurvily upon him, said, *Instead of coming to Us at Rome, We have been fain to meet you here at Bologna.* To which *Michal Angelo* replied, that he did humbly beg his Pardon, and acknowledge his Errour : the Bishop interposing, told his Holiness, that such Fellows as he were not much to be minded, being ignorant in every thing of the World but their own Art, and therefore might the sooner be excused. The Pope grew angry at such an impertinent Intercession, and with a Switch he had in his hand, touch'd the Bishop scornfully, and told him, he was more Ignorant, and had less Manners than *Michael Angelo*, since he

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he said that to him which he, the Pope had not said : upon which the poor Bishop was turned out of the Room by the Officers ; and the Pope having passed his anger upon the Bishop, gave *Michael Angelo* his Blessing, and bid him attend the Court.

After a little while the Pope commanded him to make a Statue of himself, of about five Palms high, of *Bronze* ; while he was doing it, the Pope came one day as it was almost Finished, and considering the posture ; which was, with one hand up in a Commanding Manner, the Pope asked him whether he was Blessing, or Cursing in that posture ? And *Michael Angelo* answered, that he was intimating to the people of *Bologna*, that they should persist in their Duty : then he asked the Pope, whether he would have a Book in his Left Hand ? To which he answered, put a Sword there, for I understand but little of Books. The Pope left a thousand Crowns behind him for the Finishing of it ; which *Michael Angelo* did in about sixteen Months ;

Work-

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and

and it was set up over the Frontispiece of the Church of *San Petronio*; but not long after, the City revolting to the *Bentivoglio's*, they sold this Statue to the Duke of Ferrara, who Cast it into a great Gun, & called it *La Giulia*; only the Head was saved, and kept in that Duke's Wardrobe.

Michael Angelo after this, being returned to Rome, found that the Pope by the perswasion of *Bramante*, had laid aside the thoughts of continuing his Sepulchral-Monument, as a thing of ill Omen; and was perswaded to have the Vault of the Chappel painted by *Michael Angelo*; which *Bramante* did maliciously, as knowing that it would prove a Work of great difficulty, and that *Michael Angelo* was not very well practised in the way of painting in *Fresco*; indeed, he used all means possible to avoid the thing, and to ingage *Raphael del Urbino* in it; but the Pope would take no Excuse: So he was fain to undertake it, and agreed for the price of fifteen thousand Crowns to finish it all; he sent to Florence for several

Work-

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Workmen who were well practised in the Manner of *Fresco*; and having made the *Cartoons*, they began to paint them upon his Design: but their Work not answering his Expectation, one day he shut the Door upon himself, he put out all they had done, refusing to let them in, and likewise keeping so close at home, that he could not be spoke with by them; whereupon finding themselves abused, they returned to Florence. He being thus alone, took infinite pains, and with great attention and labour, brought about half of it to perfection, taking great care that none should see what he was doing; then it was, that the Pope, who was naturally impatient, commanded it to be uncovered, and all Rome flocked to see it; amongst the rest, *Raphael del Urbino*, admiring the Greatness of *Michael Angelo's* Manner, changed his own upon the sight of it, and being an admirable Imitator of any thing he saw, drew those *Prophets* and *Sybils* in the Church of *La Pace*; which are the best things.

things he ever did; *Bramante* upon that would fain have had the *Pope* have given the other half of the Work to *Raphael* to finish; but the *Pope* would not injure *Michael Angelo*; who therefore went on, and in about twenty Months brought the whole to perfection, not having had any help of any kind, not so much as of a Boy to grind his Colours for him.

There are in it many Stories, beginning from the Creation of the World to the Flood; and then following on to most of the remarkable Stories of the Old Testament, adorned besides with *Sybil*s and *Prophets*, according to the Compartments of the Vault. The Work in general is the extreamest perfection of the Art for *Shortnings*, diversity of *Dresses*, *Airs* of the Heads, and noble *Invention*.

Giulio being dead, the *Sepulchre* was intermitted; though by his *WILL* he had ordered his *Executors* to see it finished: However *Michael Angelo* went on working upon some of the Statues at *Florence*; where he retired, and lived during all the *Pontificates* of *Leo the Tenth*,

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and *Adrian the Sixth*, till *Clement the Seventh* was made *Pope*, who being desirous to leave as much Fame behind him as any of his Predecessors, sent for *Michael Angelo* to *Rome*, and there contracted with him for finishing the *Library of San Lorenzo at Florence*, together with the *Sacristy* of that *Convent*; it being the proper Foundation of the Family of *Medicis*, and their *Burying-place*. *Philipppo Brundleschi* had already made the old *Sacristy*; therefore *Michael Angelo* made his of a new Composite Order, full of Novelty and Variety, such as neither Antient nor Modern *Architects* never saw the like; for till then, they had gone on in a slavish Manner of observing exactly Set Rules, which *Michael Angelo* broke through; for which the Artists are beholding to him, he having, as it were, broke their Chains through: Some have abused that Liberty, and too much followed their own *Capricio*.

He made likewise in the same place, four *Sepulchres* for four of the Family of *Medicis*;
two.

two of which were the first Dukes, to wit, *Giuliano* and *Lorenzo*; about their *Sepulture* he made four Statues, representing the *Night*, the *Day*, *Aurora* and *Crepusculum*; which are such in their *Appititudes*, and the *Artifice* of their *Centers*, that if the *Art of Sculpture* were lost, it might be restored by the sight of them; the *Aurora* particularly is the softest thing in the *World*.

The terrible Accident of the taking of *Rome* by *Bourbon's* Army, having come to pass in *Pope Clement's* Time, the *Florentines* took that Occasion to Revolt from the *Medici's* again, and drive them out of the City; whereupon a War ensuing, the Government oblig'd *Michael Angelo* to Fortifie a place called *Mount Saint Miniato*, which Commanded the whole Town; but the Armies of the Pope and Emperour having at last close Beleagured it, and no hopes of Succours appearing, *Michael Angelo* began to consider of his Danger, and without any further delay, stole out *incognito* by the way of that *Mount San Miniato*, accompanied with *An-*

tonio

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Antonio Mini his Scholar, and Il Piloto a Gold-Smith, an Intimate Friend of his, and what ready Money he had, and so got to Ferrara in order to go to Venice. Being there, he made for the Doge Andrea Gritti, the Design of the great Bridge called, *The Rialto*, which passes over the great Canal.

He had not stayed long at Venice, but he received most importunate and kind Letters from his Friends at Florence, lamenting his absence, and begging of him, if he had any Tenderness for his dear Countrey, to return, and help to defend it. Which Letters so touched him, that with great danger of his Life, he returned to Florence, and there by the help of his Art in defending the Place, made it hold out some Months longer: But the Town being Surrendred, he was in greater danger than before; for by the Pope's Order, he was sought for among the Enemies of the House of Medici. But having been concealed by a very good Friend of his for several days, the Pope's Anger being over, he commanded that

no hurt should be done to him; but on the contrary, took him into his Service, and gave him the usual Salary and Appointments he had before.

About this time the Pope having resolved to paint the sides of the Chappel of Sixtus; of which Michael Angelo had already painted the Vault; he sent for him to Rome, and ordered him to paint the Representation of the Last Day of Judgment, that he might show in so great a Subject, all that it was possible for him to do in the Excellency of Design. In Obedience to the Pope's Commands, he began the Cartoon of the Judgment, but was much interrupted by the Agents of the Duke of Urbino, who charged him with sixteen thousand Crowns received for the finishing of the Monument of Julius the Second, whose Nephew the Duke of Urbino was; and this business was a mighty trouble to Michael Angelo; for the Duke, who was a high Spirited Prince, threatened no less than Death, if he failed to perform his Contract. At last, by the Pope's Media-

tion the thing was made up, and a new Agreement Signed, by which it was required of *Michael Angelo*, to make only one of the four Sides which at first were to have Composed this Monument, and that in it he should place six Statues of his own hand; giving him leave withal, to work four Months in the Year for the Pope, either at *Florence* or *Rome*, according as he should please to employ him.

About this time died Pope *Clement*, and *Paul the Third*, of the Family of the *Farneses*, was chosen to Succeed him; and then it was that *Michael Angelo* conceived Hopes of being more Master of his Time, and resolved to finish the Statues of the Monument of *Julius the Second*. But the Pope had no sooner taken possession of his new Dignity, but he Courted *Michael Angelo* both with good Words and Presents, to be his Servant, as he had been under the former Pontificates. It was with great Reluctancy that *Michael Angelo* yielded to these Sollicitations, and not till he had angered the Pope, by

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telling him, that he was by Contract obliged to the Duke of Urbin, and could not attend any other Work till he had finished that ; the Pope told him again, that for the Contract, he would break it by his Authority ; adding, that he had had above thirty years a longing to have *Michael Angelo* in his Service, and that now that he was Pope, he was resolved not to loose it ; and accordingly, he prevailed with the Duke, to submit to a new Agreement with *Michael Angelo* ; by which he was obliged to finish only three Statues with his own Hand, which were those of *Rachel, Lea, and Moses*, and the others were to be made upon his Models by the best *Sculptors* of the Age. This Agreement was performed on all sides ; and *Michael Angelo* ingaged himself voluntarily to pay for the three Statues, consigning to that purpose 1580 Crowns to the Bank of the *Strozzi* in *Florence* ; and thus ended that troublesome Affair. The Monument is to be seen in *San Pietro in Vincola*.

After

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After this, he applied himself to the painting of the *Chappel*, according to the *Cartoons* made in Pope *Clement's* Time. It will not be necessary to describe here the *Invention* or *Composition* of this Story, because there are so many *Cutts*, both great and small, of it in the World; but it will suffice to say, that he chose that Subject as the hardest to succeed in: since it consists most in showing the true proportions of the hardest of Subjects; which is, the Humane Body Naked, and that in the most difficult Aptitudes, with the strongest affections and passions in the World, full of the greatest variety imaginable. In all which he has showed himself to be the greatest Master in the World, and the true Inventer of that Great Manner; he has indeed, not so much minded the beauty of the Colours, and other little Ornaments, but has kept to the profoundness of the Art: to which none since have ever been able to arrive.

'Tis said, that when he had almost finished this Work, that Pope, *Paul the Third*, came one day

to see it, and in his Company was, *Messer Biagio di Cesena*, his Master of Ceremonies, whose Opinion the Pope having asked about the thing, he being a *Bigot*, answered, that it was a most shameful thing, that in so Sacred a place as a Chappel, there should be exposed to view such a number of Naked Figures, some of them in most undecent postures, showing in both Sexes those parts that ought to be concealed; and in a word, that it was a Work fitter for a *Bawdy-House* than for a *Pope's Chappel*. This displeased *Michael Angelo* most extremely; and being resolved to be revenged as soon as ever the Pope was gone, he fell to work, and drew this *Messer Biagio* by Memory, placing him in Hell Naked, with a great Serpent fastened to his Natural Parts, and environed with a Troop of Devils: The Picture was so like, that the Master of the Ceremonies complained to the Pope; and finding there but small Redress, applyed himself to *Michael Angelo*, intreating him to reform that part of his

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his Piece : but all would not do, for he there remains to this day. This Piece being finished, was the Admiration of all *Rome*, and is to this day the great Master-piece of the Art of *Painting*.

Pope *Paul* the Third having built a *Chappel* which was called by his Name, *La Paulina*, ordered *Michael Angelo* to do the painting there : He painted two Stories, one of the Conversion of Saint *Paul* ; and another, of the Crucifixion of Saint *Peter* : In both which his chief Intention was, to show the perfection of the Art, there being neither *Landskip*, *Trees*, nor *Houses*, nor any other of those Additional Ornaments, which he seemed to contemn, leaving them for meaner Genius's than his own.

These two Works were the last he performed in *Painting*, being now seventy five years old, and complaining extreemly of the *Fatigue* he had indured in doing them ; owning withal, that *Painting*, and particularly, in *Fresco*, was not an Art for Old Men.

About

About this time *Antonio di San Gallo*, who was the *Architect* for the Church of Saint *Peters*, being dead, those that had the Care of that Fabrick, resolved to put it into the Hands of *Michael Angelo*; who having considered *San Gallo's* Model, said, that there might be made one of greater Majesty, Order, and Convenience, and yet the Execution of it should cost three hundred thousand Crowns less, and be done fifty years sooner; and accordingly, in a Fortnight, he caused a New Model to be made, which cost but twenty five Crowns; whereas *San Gallo's* had cost four thousand; whereby it appeared, that what he said, was very true.

But it was not without great Opposition and Contradiction that he went through with his Design; for having discharged all the Workmen concerned in *San Gallo's* Time, they were continually finding fault with all that he did: Infomuch, that at last he obtained an Order called a *Motu Proprio* from the Pope; by which

which he was constituted absolute Master of that Fabrick, with power to do and undo as he thought fit, and commanded all Inferiour Workmen and Officers to obey him in every thing; and he, not to be behind hand with the *Pope*, had it inserted in the Order, that he Served the *Fabrick* for God's Sake, and without any Temporal Advantage or Profit to himself, often refusing Money that the *Pope* sent him upon that Account.

His chief aim in carrying on that Noble Pile, was to secure it from the Designs of future *Architects*, that his own might not by Envy or Presumption be destroyed; therefore he was more careful to carry on the Foundations to a certain height and length, such as could not well afterwards, without vast Charge and Danger to the whole *Fabrick*, be altered, than to finish exactly what he might have done in his Time, if he could have been content to leave the rest to the Management of those who were to come after him: Which has been a great Happiness for that

Fabrick; which else would hardly ever have been finished, the one still pulling down what the others had Erected; therefore he Dedicated, as it were, the rest of his Life to this Work, doing nothing in *Painting*, and but very little in *Sculpture* for ever after.

The *Architect* *San Gallo* had begun, and far advanced the Work of a Pallace for the Family of the *Farneses*; after his Death *Michael Angelo* took care of it, and made that Noble *Corniche* without, so beautiful and various, that nothing, either *Antient* or *Modern* can out-do it: the rest of the Pallace he enlarged and beautified both within and without, to that degree, that it now passes for the most Accomplished piece of *Architecture* that is in that kind.

Pope *Paul* the *Third* being dead, he was Succeeded by *Julius* the *Third*, who continued *Michael Angelo* in the Business of *Saint Peters*: but his Enemies thinking that now, in a New *Pontificate* they might better Injure him, had

had possessed the whole Congregation of Deputies concerned to Manage that *Fabrick*, that the Church would be so dark, that it would be useless: among these, the Chief were the *Cardinal Salviati*, and *Marcello Cereino*, who was afterwards *Pope*, though but a few days; the *Pope* himself being something possessed against him; was present at a great Meeting, in which he was ordered to appear; and there his Holiness told him, that the Opinion of the Deputies was, that the Church was likely to be very Dark, and without sufficient Light. *Michael Angelo* said, he should be glad to hear the Deputies themselves upon that Subject; upon which *Cardinal Marcello* spoke, and said, we are the Deputies, and are all of Opinion, that by what appears of the *Fabrick*, the Church must be obscure: My Lord, said *Michael Angelo*, there are three Windows more contrived in the Vault of the Church, which will make it light enough: You never told us that before, replied the

Cardinal : I confess I did not, said *Michael Angelo*, neither do I intend, for the future, to acquaint your Lordship, or any of the Deputies with any designs ; 'tis enough, that I am trusted with the Fabrick, as your Lordships are with the Management of the Money ; which is your Business to provide, and mine to employ : then turning to the *Pope*, he said, Holy Father, you see what I get by all my Care : if the pains I take do not help me in the other World, I do but loose my Time in this. The *Pope* was well pleased to see that he had baffled all his Adversaries, layed his hand upon his Shoulder, and said, make no doubt but that you work for your SOUL and BODY too, and pray go on.

The next day he sent for him and *Giorgio Vasari*, who was his Schollar, and then in that *Pope's* Service, to his Retirement, called, the *Vigna Julia* ; where he found the *Pope* sitting in the midst of twelve Cardinals,

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nals, and was by him, though much against his Will, forced to sit down amongst them, and talk with them about his *Vigna*; the Care of which he also undertook, and brought it to that Perfection it now has.

After this, being very old, and not able to stir much abroad, he did little but continue the Fabrick of *San Peters*, of which he took care almost to his dying day, for seventeen years together; having been employed by seven *Popes*, and Courted by all the Great Princes of *Christendom*, for his Judgment and rare Skill in those three Noble Arts of *Painting*, *Sculpture*, and *Architecture*.

On the 17th. of *February*, in the Year 1563, having been for some time before without stirring abroad, he payed the Tribute to Nature, being very sensible to the last. His *Will* contained but three Lines, leaving his Soul to God, his Body to the Earth, and all that he had to his nearest Relations. He was

was ninety years of Age when he dyed, and preserved his Judgment and Memory to the last.

Few have Censured his Works with any success; but some more malicious, have endeavoured to blemish his Memory by the Imputation of *Ill Nature*, and *Covetousness*. Of both which it is easie to clear him. For the first, it must be owned, he gave some Grounds for it by his Moroseness to other Artists, his Contemporaries, and to such whom he found impertinently pretending to Judge of his Works: But I think, that might be very excusable in one of such extraordinary Abilities, that he saw nothing that could contend with him, reasonably in any of the things he excell'd in: And yet there are Infinite *Designs* of his which he freely gave away, and made for several Artists, at the very first Request they made to him.

And as for his *Covetousness*, the very things he gave away in his Life time, of his

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his Working, might have been sold for thousands of Crowns; which, considering what pains he took to acquire what he had, may be sufficient to clear him of that Imputation. But he was, besides, very Charitable, relieving many poor people, and Marrying privately some poor Maids. But here we must not omit his Generosity to Urbino his Schollar and Servant; to whom one day he said, If I die, Urbino, what will become of thee? And Urbino answered him, That he would Serve some other Master. Alas! poor Wretch, said Michael Angelo, that shall not be as long as I can help thee out, and immediately gave him two thousand Crowns. Which was a Liberality more becoming a Great Prince than a private Man, who got his Estate by the Sweat of his Brows.

He was pleasant enough in Conversation where he was free: and there are some of his Sayings that deserve to be remembered.

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One day at *Florence*, some body having asked his Opinion of the Statue of Saint *Mary*, made by *Donatello*; he said, That if Saint *Mary* were like that Figure, he would easily have believed all he said, for he never saw any Figure that had a more honest Look. Being asked also, what he thought of the *Brass Gates* in *Sculpture*, made by *Lorenzo Ghiberti*, at Saint *Jean's Church*; he said, They deserved to be the Gates of Heaven. Going one day by *Modena*, and seeing some Statues of Earth Coloured like Marble, made by *Antonio Bigarino*, a *Modenese Sculptor*, he was charmed with the Beauty of them, and said, If this Earth should become Marble, wo be to all the Antient Statues of *Rome* and *Græce*.

He was carried to *Florence* after his Death, and there Buryed in *San Piero Maggiore*, with a great Concourse of People; though without any precedent Preparation, being Interred the very next day after the Body came

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to Town ; but all the Artists of the City waited upon him to his Grave : Some Months after he had most Magnificent Obsequies performed for him in the Church of *San Lorenzo*.

He had for Schollars *Jacobo Sansovino*, *Il Rosso*, *Il Pontorno*, *Daniel di Volterra*, and *Giorgio Vasari*, of *Arezzo*. He had no luck with those who lived with him as *Domesticks* ; for *Piero Urbano* of *Pistoia*, would never take any pains, though he had a good Disposition towards the Art : And *Antonio Mini* took pains, but had no Genius.

which proved great Artists, there was none of them imitated him to per-

fectly both in Design, invention, and colouring. Giulio Romano ; being universal and profound-ly learned in the Art, and having acquired besides, a mighty knowledge of Anatomy ; his Genius moreover was so consummate to be- long to himself, being always merry and plea- sant, without Offence, that Raphael loved him

Si

The

to Town; but all the Artists of the City waited upon him to his Grave: Some

Months after he had most Magnificent Ob-

sequies performed for him in the Church

of San Lorenzo.

The LIFE of

Giulio Romano;

and Giorgio Vasari, of Arezzo. He had no

lack with those who lived with him as Dis-

ciples; for Piero Urbano of Pistoia, would

never take any pains, though he had a good

Disposition towards the Art: And Antonio

Among all Raphael's Disciples, most of which proved great Artists, there was none of them imitated him so per-

fectly both in *Design, Invention, and Colouring*, as

Giulio Romano; being universal and profound-

ly Learned in the Art, and having acquired

besides, a mighty Knowledge of *Antiquity*; his

Genius moreover was so conformable to Ra-

phael's Humour, being always merry and plea-

sant, without Offence, that *Raphael* loved him

as

as if he had been his own Son, and employed him above all his other Scholars in his Works of greatest Importance; as, in the Pope's Apartments; the paintings of which are many of them painted by Giulio after Raphael's Design, and particularly, the Stories of the Creation of Adam; that of the Building the Ark; the Story of Pharaoh's Daughter finding Moses by the River side, in which there is a most admirable Landskip of Giulio's own Invention: he finished likewise good part of the Stories that are painted in the Pallace of Agostin Chigi; as likewise he drew all but the Head of a Picture of the Vice-Queen of Naples, which Raphael sent to Francis the First, and is yet kept at Fontainebleau. Raphael being an admirable Architect, as well as Painter, Giulio took such delight in drawing many of his Plots for Pallaces and Churches, and other Buildings, that he at last became a great Master that way: and Raphael being dead, and having made Giulio Romano his Heir, together with Giovan Francesco, called,

Il Fattor, upon Condition, that they ~~two~~ should finish the Works that he left unfinished; they very honourably performed his Will, and perfected the best part of them.

After this Cardinal *Giulian Medicis*, who was afterwards Pope *Clement the Seventh*, having pitched upon a Spot of Ground in *Rome*, under the *Monte Mario*; where, besides a delicate Prospect, there were Fountains and Wood, and a Plain, which reaching all along the *Tyber* as far as *Ponte Molle*, had on both sides an extent of Meadows almost as far as the Gate of *Saint Peter*; he resolved to build a Pallace on the top of this Ground, and to adorn it with most exquisite Gardens, Woods, Fountains, Statues, &c. And gave *Giulio Romano* the Direction of the whole Work; which he did with great Care, and built that Pallace which is now called *La Vigna de Medici*; the Front of it is Amphitheater-wise, with a division of Nicks and Windows of the *Jonick Order*; so well understood, that many believe it to have been first

De-

GIULIO ROMANO. 317

Designed by *Raphael*. The Inside is painted by *Giulio* in many places.

Adrian Succeeded *Leo the Tenth*, who valuing neither Pictures, Statues, nor Architecture, all the Artists of Rome were at their wits-end how to dispose of themselves ; but his Pontificate proved but short ; and in his room, the same Cardinal *Cialian* of *Medici* was chosen, and took the Name of *Clement the Seventh*. *Giulio Romano*, and all the Artists of Rome were overjoyed at his Exaltation ; which they took to be the Exaltation of all the fine Arts : and accordingly, by this Pope's Order, they fell to work with Joy, to finish the Hall of *Constantine* : in one of the sides *Giulio* drew *Constantine*, making a Speech to his Souldiers ; and in the Air there appears the Sign of the Cross, with these words, *In hoc Signo vinces*. In the greatest side of the Room is a Battle fought near *Ponte Molle*, where *Constantine* Routed *Maxentius*. Which Work, by reason of the Dying and Wounded, and of the various and strange Aptitudes of the Horse and Foot, who fight

all

all in a Troop is wonderful for Design, but the Colouring is somewhat Faded, by reason of the Black; which *Giulio* used much in his way of painting, and which has taken away the Beauty of many of his Pieces. In the same Piece he chose for Landskip all that Countrey that is under *Monte Mario*; and drew *Maxentius* drowning in the *Tyber* upon a dilicate Horse. In a word, this Battle has been as it were the Model for most Works of that kind, and have been done since; and in it *Giulio* showed how well he had studied *Trajan* and *Antonius's* Pillars in *Rome*; for out of them he took the Habits, Arms, Ensigns, and other things of War proper to the Romans.

The other side of the Room was adorned with the Story of Saint *Sylvester's* Baptizing *Constantine*; and under the Figure of Pope *Sylvester*, he drew *Clement the Seventh*; as also, among the Assistants he drew *Il Cavalierino*, who was then his Favourite; and also *Niccolo Vespuc-ci*, Knight of *Rhodes*.

Over

Over the Chimney he drew the Church of Saint Peter in prospective, and the Pope singing high Mass Pontifically; that is, with the Assistants of all the Cardinals and Prelates of the Court. At the Pope's Feet is figured Constantine upon his Knees, presenting of the City of Rome: Showing thereby, that Constantine gave that City to the Church of Rome. In this piece there are several Women upon their Knees, that look upon the Ceremony: which are admirable Figures; he drew also in this piece his own picture, and Count Baltasar Castiglione's, the Author of *Il perfetto Cortigiano*, who was an Intimate Friend of Giulio's: And it happening at that time, that the said Count was Ambassadour from Frederick, Marquess of Mantoua; he received Orders from the Marquess his Master to provide him the best Architect he could for his New Pallace; and particularly, recommended to him to get Giulio Romano, if possible; the Count so plyed Giulio with promises and entreaties, that at last

last he consented to go, if he might have the Pope's leave; which being obtained, they set out together, and *Giulio* was presented to the Marquess by the Count himself; he was received with all demonstrations of Favour, and had immediately a House provided for him, and a Table for himself, and *Benedetto Pagni* his Schollar, as also for a Servant; the Marquess besides sent him several Ells of *Velvet*, *Damask*, and fine *Cloth*, to make himself Cloaths to his mind.

A little after, hearing that *Giulio* had no Horses, he presented him with a Favourite Horse of his, and bid him get up upon him, took him out of Town with him to a certain place called *Il Te*, where he had some Lodgings and Stables in the middle of a fine Meadow, where he bred his best Horses; there he showed him the place, and told him that he would willingly have an Addition made to the Building without spoiling the old Walls, intending it only for a place of Recreation, to go now and then and Supp in. *Giulio* having
heard

heard the Marquess's Design, fell immediately to work ; and making use of the old Walls, he made the great Hall which we see now at the Entrance, and the Chambers on each side of it ; all which he adorned with *Pillars* and *Capitals* of a Rustick Order : which so pleased the Marquess, that he resolved to make it intirely of one Model ; which *Giulio* did in this Form. The *Pallace* is square, and has within it a great green Court, in which are four Entries cross-wise : the Apartments within are all variously painted ; the *Ceiling* of the great Hall is done in *Fresco*, with several Stories ; and on the Walls are drawn all the Marquesses best Horses, and his Dogs of the same colour, and the marks as the Horses ; all which were Designed after the Life by *Giulio*, but Coloured by *Benedetto Pagni* his Schollar, and *Rinaldo Mantonano* a painter ; and indeed they are so well done, that they seem alive. From this you come into a Room on one side of the *Pallace*, the *Ceiling* of which is divided into Compartments of *Stucco-work*,

T t

gilded

gilded in some places, which make a square place; in which *Giulio* has drawn *Cupid* espousing *Psyche* in the presence of *Jupiter* and all the other Gods; and in this piece he has showed his utmost Skill, the Shortnings being all *di Sorto intu*, or from below, so exquisite, that a Figure that is not a foot long, seems to be above three in looking upon it from the ground. In the Octangles which environ the Ceiling, are drawn Stories of *Psyche's* Adversity while she was persecuted by *Venus*: the Colouring is all of the same Hands, and in Oyl.

Below on the sides of the Room, the remaining Stories of *Psyche* are in *Fresco*: and are, *Psyche* in a Bath Bathed, and tended by little *Cupids*, who with most proper Gestures wash her and wipe her dry. On the other Wall is a Banquet prepared by *Mercury*, where the *Graces* adorn the Table with Flowers, while *Bacchus* *Silenus* and the *Bacchantes* are by, singing and playing upon Instruments; there is a Side-Board covered with *Vines* and *Flowers* in Festoons,

stoons, and on it three rows of drinking-Vessels of all sorts, so bright and shining that they seem perfect Gold and Silver ; not far from this Table is seen *Psyche* her self waited upon by Women of great Beauty ; while at a distance, *Phæbus* in his Charr drawn by four Horses, comes to enlighten the Day ; and *Zephyrus* naked upon certain Clouds, blows in a Horn to make the Air sweet and pleasant round about *Psyche*.

In another Corner of the Pallace which answers to the Room where the Stories of *Psyche* are painted, *Giulio* resolved to build an Apartment that should correspond with the paintings he designed for it ; and to that purpose, having layed a very strong Foundation, because the place was Marshy, and made Walls capable of bearing a double Vault ; he made the In-side of gross *Rustick* Work, the Stones whereof seemed to be put together by chance, and ready to fall out of their places ; and then he painted it with one of the oddest Fancies that it was possible to imagine ; and that is,

the Story of *Jupiter* destroying the Giants with Thunder and Lightning: In the middle of the Vault he drew Heaven, and in it *Jupiter* in his Throne above the Clouds.

A little below he drew *Jupiter* again, thundering of the Gyants, assisted by *Juno*; the other Gods in various Aptitudes, most of them astonished, seem to fly away, to avoid the Ruine and Disorder which is threatned from above; on the sides of the Room are the Gyants, some of which have whole Mountains and Rocks whelmed over them, others seem to fly at a distance through a Grotto that is made hollow, and others are struck down with the Ruines of Temples and Pillars that fall upon them, making a great Slaughter of them; and upon the Chimney, which is near these Walls that seem to hang as if they would fall, he drew *Pluto*, with his Char drawn by fiery Horses, accompanied by Infernal Furies, and seeming to fly to the Center of the Earth. By which Invention *Giulio* did not depart from his Subject, and yet alluded to Fire; which

was

was the properest Ornament for the Chimney. 'Tis impossible to see a Story, either more boldly Designed, or more capriciously Invented, the whole Composition hanging all together without either Beginning or End; and being adorned with variety of odd Landships to such an Advantage, that the Room, which is not fifteen yards in length, seems to be a vast *Compass*. All which shews the admirable Judgment of *Giulio*; the *Colouring* is all of *Rinaldo Montouano*, and admirable; for in this Piece he attained to a great perfection; insomuch, that had he lived, and not dyed Young, he would have proved a most exquisite Painter.

While *Giulio* was thus employing his Talent for the Marquess's Service, the River *Po* one year broke its Banks, and overflowed a good part of the City; whereupon *Gialio* by the Command of the Marquess, caused all that low part of the Town to be pulled down, and upon those Ruines be raised New Buildings, vvwhose Foundations vvwere higher than the

Water :

Water : But in so doing, he could not but disoblige some Owners of Houses ; who threatened Revenge : which coming to the Prince's Ear, he declared, that whatsoever should be done to *Giulio*, he would take as done to himself, and punish it accordingly. And indeed the Duke was so in Love with the Vertues of *Giulio*, that he could hardly live without him ; which made him likewise love the place so well, that he built himself a House, which he adorned with *Stucco* Work, and Antiquities he had brought from *Rome* : And before he died, he had almost built the whole City a new, having enlarged the Streets, and given the Design of most of the best Houses and Pallaces, as also of the Churches and other publick *Ædifices*.

In the Duke's Pallace within the City he made two noble *Stair-Cases*, a *Lumaca* ; and built new Apartments ; in vvhich he painted all the History of the *Wars of Troy* : and in another Room, under the hands of the Twelve *Roman Emperours*, painted by *Titian*,
he

he made twelve Stories in Oyl ; he built likewise another Pallace for the Duke about five Miles from *Mantua*, called *Marmiolo* ; which was most commodiously contrived, and adorned with Paintings, not inferiour to those of the Pallaces above mentioned.

Several of his best things have been published in prints by *Giovan Baptista Mantouano* : the chief of which are these ; A *Chirurgion* putting *Cupping-Glasses* upon a Woman's Shoulders : a *Madonna* Travailing to *Ægypt*, where *Joseph* has the *Ass* by the *Halter*, and some Angels pull down the Bows of a *Date-Tree*, that Christ may gather the Fruit : a *She-Wolf* giving Suck to *Romulus* and *Remus* : Four Stories of *Pluto*, *Jupiter*, and *Neptune*, dividing Heaven, Earth, and the Sea ; a great Design of a Prison ; in which a number of Prisoners are put to the Rack in several manners : The Meeting that *Scipio* and *Hannibal* had in the presence of both their Armies upon the Banks of a River ; and the Nativity of Saint *John Baptist* ;

Graved by *Sebastiano da Reggio*. Several other of his *Designs* have been Graved in *France* and *Flanders* by good hands.

Giulio was so great a *Designer*, and did it with so much Ease, that none ever Designed so much ; he having made Horse-loads of *Designs* of one sort or other ; for being a most Universal *Painter*, and an Admirable *Architect*, no sort of *Design*, came amiss to him ; but he was particularly Learned in Antiquity, understanding *Medals* most perfectly, and having a rare Collection of them.

After the Death of the Marquess *Frederick*, who had been made Duke by the Emperour *Charles the Fifth* : *Giulio* was so concerned for the loss of so good a Master, that he would have left *Mantoua*, if the Cardinal, Brother to the late Duke, and who by reason of the young Age of his Nephews, had the Government of that State, had not used all sorts of courteous ways to persuade him to stay ; and
he

considering besides, that he was Married there, and had Houses, and all sorts of Conveniences both in the Town and Country, fit for a Gentleman to live in, resolved to yield to the Cardinals intreaties, and was by him imployed in the Re-building the *Duomo* of the Great Church, which he carried on a great way.

Not long after *Michael Angelo* published his Judgment at *Rome*; and *Vasari* sent to *Giulio* three Designs of the seven Mortal Sins, taken out of that Story of the *Judgment*: which he receiving, it revived in him a desire of doing something that should be as strong as that way of *Michael Angelo*; and for that reason he chose the Story of our Saviour's calling *Peter* and *Andrew*, and bidding them leave their Nets, and turn *Fishers of Men*: Which Cartoon he finished with so much diligence and force, that it was absolutely the best of all the things he ever did; it was placed in a *Chappel* in the Pallace, and painted by the Hand of *Ferino Giusoni*, an excellent Painter, and one of *Giulio's* best Schollars.

About this time *Antonio Sangallo*, the chief *Architect* of *Saint Peters Church* in *Rome*, being dead, and the *Super-Intendants* of that Work being much puzzled to find out a Man fit to carry it on according to the Order already begun ; at last they pitched upon *Giulio Romano*, and sent some of his Friends to him to tempt him with great Offers ; but all in vain : for though he of himself could willingly have accepted such an Opportunity of returning so gloriously to his own Countrey, yet two things hindred him ; first, the Respect of the Cardinal of *Mantoua*, who was no ways willing to let him go : and then the Consideration of his Wife and Family, who were much against it : and yet 'tis thought he would have struggled with these two Impediments, if at the same time he had not fallen sick ; of which Distemper, what with the Anxiety of seeing his desire of returning to *Rome* frustrated, and the Strength of his Disease together, he dyed in few days, being just fifty four years old, and leaving a Son

and

G I U L I O R O M A N O. 331

and a Daughter, and a good Estate to his Son, whom in honour of his Master he had named, *Raphael*. He was Buryed in the Church of *Saint Barnabe*, without any Monument at present, but a Resolution to have one made for him; but his Son dying not long after, and his Wife not being careful of the thing, it was never begun. His Onely Daughter and Heir *Virginia*, was Married in *Mantoua* to Signior *Hercole Malatesta*.

Giulio was of a middle Stature, black Hair, an open jovial Countenance, with black Eyes, Amorous in his Complexion, very well bred, Sober in his Dyet, but Sumptuous in his Cloaths and way of Living. This Epitaph is upon his Tomb-Stone.

*Romanus moriens, secum tres Julius Artes,
Abstulit (haud mirum) quatuor unus erat.*

The LIFE of
PERINO
DEL VAGA,

A

Florentine Painter.

THere was in the City of Florence, one Giovanni Buonacorsi, who in the Wars of Charles the Eighth, King of France, engaged in his Service in Italy, and not only spent his Fortune, but his Life in his Engagement with that Court. He had had by a first Wife a Son; whose Mother dying of the Plague when the Child was not above two Months Old, it was brought up for a while by a She-Goat; till the Father going to Bologna, there

Married

Married a second Wife, who had lost her Husband and Children by the Plague too ; this Mother-in-Law took compassion of this little Creature, and having Milk of her own, made an end of bringing it up. It was called *Piero*, and by Diminutive, *Pierino* ; and was by the Father, who went into *France* to sollicite some Reward for his Services, left in the Hands of some Relations of his ; who being weary of keeping it, did, after some years, put it to serve an *Apothecary* ; but the Child not liking that Trade, he was taken for Apprentice by a certain ordinary Painter called *Andrea de Ceri*, from his way of painting the *Wax-Candles* and *Torches* that used to be carried in Procession upon certain days : But at last knowing that he was not able to instruct the Child, who seemed Ingenious in any good Method of Painting, he put him to *Ridolfe*, the Son of *Domenico Ghirlandaio*, one of the best Painters in *Italy* ; and there he so improved himself, that he outstripped all the Young Men, his Fellow-Apprentices.

About

About that time there came to Florence a Countrey-Painter called *Il Vaga*, and having seen the Manner of *Perino*, who was already well founded in *Design*, which he himself wanted, he began to tempt him to go along with him into the Countrey ; promising him, that after a little working there, he would carry him to *Rome* : at the mentioning of *Rome*, the Young Man opened his Ears, knowing that place to be the true School of all Artists ; and therefore told *Il Vaga*, that if his two Masters would give him leave, he would go along with him ; they both consented, and *Il Vaga* with his new Companion went together to *Tuscanella*, where *Il Vaga* had a great deal of Work to do ; which he not only finished to the content of those that employed him, but was still going on upon new work, till *Perino* began to complain of Breach of Promise from him, for his not carrying him to *Rome* : *Il Vaga*, though loath to leave his Business, which by the means of *Perino*, grew considerable ; yet considering

considering that *Perino* might go without him, resolved to be as good as his word; and accordingly, they both arrived at *Rome*, where *Il Vaga* very honestly recommended him to all the Friends he had, and so returned to *Tuscanella*.

Perino, who from this time forward, was called no otherwise than *Perino del Vaga*, found himself nevertheless at no small loss how to prosecute his Studies; for seeing every day the Works of the Antients in *Sculpture*, and of those famous Moderns, *Raphael* and *Michael Angelo* in *Painting*, he was inflamed with an incredible desire of imitating them: but withal, considering his own Poverty and mean condition, and how that to get Bread, he must work for the Shops of ordinary Painters, sometimes for one, and sometimes for another, according as they would imploy him; he saw that would be a great hinderance to his desires of growing Eminent in his Art: but at last he found out the Expedient of dividing

viding his Week, and working three days for Bread, and three others for Improvement, adding to these last the Holy-days and Sundays; all which he spent in Designing all Remarkable things of both *Antient* and *Modern Artists*: His chief Study amongst the *Modern*, was the Chappel of Pope *Sixtus*, done by *Michael Angelo*; and in a short time he grew the boldest Designer of all *Rome*, understanding the *Muscles* and the difficulty of the Art in *Naked Figures*, better than any of his *Contemporaries*. This made him be taken notice of by *Giulio Romano* and *Giovan Francesco*, called *Il Fattore*, and both together commended him to *Raphael* their Master, who having seen his Designing, pronounced that he would one day be excellent in the Art: and as *Raphael* never let slip the Occasion of retaining and helping forward any ingenious young *Artist*; particularly when his humour & behaviour was gentle and modest, as *Perino del Vaga's* was, he presently employed him in the Apartments of the Pope's Pallace, which he was then adorning for *Leo the Tenth*: He had

had constituted Master of the *Stucco-Work* and *Grottesks* one *Giovanni da Udine*, the rarest in that kind of any that hath been either before or since, particular in *Animals*, *Fruits*, & such like small *Ornaments*; and under him he employed several *Young Men*, and according as they excell'd and grew able, they were advanced to greater *Salaries*; which proved a mighty *School* for *Artists* of all kinds; Among these he placed *Perino del Vaga*, recommending him to *Giovanni da Udine*.

Perino seeing himself Master of that Opportunity he had so long sought, fell to work with such diligence, that in a few Months he was reputed clearly the best of all those *Young Men* who worked under *Giovanni da Udine*, and may easily this day be distinguished from the others at first Sight; for though the *Designs* were all *Raphael's*, yet the manner of putting them in execution was very different, according to the *Genius* and *Skill* of each *Artist*; and besides *Perino* has a Beauty of Colouring

louring, which distinguishes him from all the rest.

What he did in the Pope's Pallace, gave him great Reputation ; but that was so far from laying him asleep, and making him presumptuously rely upon the Skill he had acquired, that on the contrary, he grew thereby more ardent and desirous to attain to the great perfection he saw before his Eyes in his Master *Raphael* ; to whom he carried himself so submissively and respectfully, that *Raphael*, won by his Behaviour, loved him as if he had been his own Child.

The Great Hall called *La Sala de Pontifici* being ordered to be painted and adorned with *Stucco-Work*, the doing of the *Vault* and *Celing* was committed equally to *Giovanni da Udine*, and *Perino del Vaga* ; they divided the *Celing* into seven Ovals, in which they painted the Seven Planets, drawn each of them by the Animal that is appropriated to them by the Poets ; as, *Jupiter* by his *Eagle*, *Venus* by her *Dove*, &c. To which they added the Signs of the

the *Zodiack*, with several others of the Heavenly *Constellations*; the most of which *Figures* are of the hand of *Perino*. In the middle of the *Vault* or *Ceiling* is a Round, in which are four *Figures* like four *Victories*, which hold the Pope's Crown and Keys; which *Figures* being shortned most Masterly, are besides adorned with a most beautiful light *Drapery*, which discovers most gracefully so much of their Naked Arms and Legs as is decent. This work was extreamly liked by the Pope, and the Contrivers of it rewarded according to the Magnificent Humour of that Prince: But his Successour *Adrian the Sixtb* being shortly after come to *Rome*, all the *Artists* found themselves not only neglected and laid aside, but despised and scorned; for he being a *Flemming*, and a Man of Severity, and pedantick Learning, thought those more Refined Arts little better than Mortal Sins: whereupon *Raphael* being dead, and all the other *Artists* disperfed, *Perino* went to *Florence*, where he did several things, till the Plague drove him from

thence, and forced him to wander from place to place, and shift as well as he could. But in the Year 1523, *Clement the Seventh*, of the House of *Medicis*, being Created Pope, he recalled all the Artists that were left to *Rome*; and amongst the first, *Perino del Vaga*; whose Reputation was so great, that the Pope having cast his Eye on *Giulio Romano* and *Giovan Francesco Il Fattore*, as Heirs of *Raphael's* Designs and Skill, to make them the chief Directors of all that he should think fit to have done; they wisely foreseeing that *Perino* would prove a shrood Competitor in their Art and Business, resolved to take him in; and to that end they gave him *Catherine*, the Sister of *Giovan Francesco* for Wife; tying him by this Bond of Affinity, to pursue the common Interest the better. But they had not long work'd together, when that great Calamity of the Sack of *Rome* confounded all their Designs afresh. In that Misfortune *Perino* was fain to run up and down with his Wife and a Child, carrying them from place

to

to place to save them from the Fury and Insolence of the Souldiers ; and at last, he himself was taken Prisoner, and forced to pay a Ransom, with such ill usage into the bargain, that he had like to have run mad ; at last the fury of the Sack being a little over, he fell to working some odd little things ; which he sold as well as he could to the *Spanish* Commanders and Souldiers, living but poorly : but it happening luckily, that *Il Baviera*, who had the managing of the Prints of *Raphael*, escaped pritty well, and lost but little in the Storm ; he out of his Friendship to *Perino*, set him to work, to *Design* a good part of the Stories, where the Gods transform themselves into other shapes to obtain the end of their Amours : and these were Graved in Copper by *Jacobo Catalgio*, an excellent Graver of that time, and one who has admirably followed the beauty of the *Contours* of *Perino's* Figures.

But all this did but just keep *Perino* from starving.

with little hopes of better Times, the Pope and most of the Inhabitants of Rome being fled; when Providence sent thither *Nicolo Venetiano*, a Servant of Prince *Doria*, and a rare Workman in *Tapestry-work*, who being an old Acquaintance of *Perino's*, and seeing him in that misery, perswaded him to go with him to *Genoa*, promising him to endeavour to bring him into Employment for his Master; who, he said, had a design to have his whole Palace altered, and painted by some good hand. It was not difficult for him to prevail with *Perino*, who having placed his Wife with her Relations in Rome, set forward for *Genoa* with his Friend *Nicolo*. At his Arrival he was most kindly entertained by the Prince, who thought himself beholding to Fortune for driving such an Artist into his Arms. After some Discourses had together about the Prince's Design, they resolved to make a New Pallace, which should be adorned with *Stucco-Work* paintings in *Fresco*, and Oyl-paintings of all

all kinds ; and because it was the Master-piece of *Perino del Vaga*, I will here describe the whole thing.

The Entrance into the Prince's *Pallace* is a Marble Gate of the *Dorick* Order, having on each side the Figures of two Women in Marble, who hold up the Arms of the *Dorias* ; the Figures are done by *Sylvio* of *Fiesole*, a bold and excellent Sculptor ; but the Gate and *Pallace* are according to the Design and Models of *Perino del Vaga*. Having passed the Entrance, you come into a kind of Hall, or Landing-place, the Vault or Ceiling of which is adorned with *Stucco-work*, mingled with paintings that represent several Men fighting in different postures ; all wrought with great Art and diligence. On the Left-hand is the *Stair-Case* ; than the which, nothing can be more Beautiful, for *Grottesks*, *Antiques*, little Figures of Boys, Animals, and other things ; all made with that Richness of Invention and Judgment that his things used to be. On the top of the *Stair-Case* you land in a dilicate Room, which

has

has on each side a Marble Door, and over the Door on each hand, two Figures of a Man and Woman turn'd differently, to show the Fore and hind parts; the *Vault* divided into five Arches, is wrought with *Stucco-Work*, mingled with Ovals of paintings; the sides of the Room are painted down to the very ground with the pictures of the famous Men of the House of *Doria*, some after the *Antique*, some after the Modern Dress, all Armed, and over them is written in Letters of Gold these words;

*Magni Viri, Maximi Duces, Optima fecere
pro Patria.*

In the first Room, which answers to one of the Marble Doors on the Left-Hand, the Ceiling is painted with the Story of the Storm that *Aeneas* was in at Sea, in which there are Naked Figures, both dead and alive in various Aptitudes, great numbers of Gallies and Vessels broken and over-set, the Sea
most

most terribly raging, in high billows, the Heavens obscured, and in a word, all the Ap-
titudes of a Storm. This was the first Story
that *Perino* did for the Prince; and 'tis said,
that while he was making his *Cartoon*, which
he did at leisure, viewing *Genoa* in the mean
while, and diverting himself sometimes with
his Friends, a painter of *Bologna*, called *Girolo-
mo da Frevisi*, who worked likewise in the
Prince's Pallace, used to laugh at *Perino's* De-
lays, and making of *Cartoons*, saying, that with-
out all that ado, he had the perfection of the
Art at his Pencil's end: This being told *Pe-
rino*, he all of a sudden clap'd his *Cartoon* to the
Ceiling, and opened the Room, that every bo-
dy might come to see it; which all *Genoa* did,
and among the rest, this painter, who having
view'd it, and seen the strength of *Design* and
greatness of the Manner, was so surprized,
that without saying a word, next day, he
packed up all he had, and retired to *Bologna*,
leaving *Perino* to serve the Prince by himself.

In the other Room on the Right Hand, he

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made also pictures in *Fresco* in the Ceiling, and in *Stucco-Work* he Represented the Story of *Jupiter's* destroying the Giants by Thunder; where there are many fine Figures Naked, and bigger than the Life; he made four Rooms more, all the Ceilings of which are adorned with *Stucco-Work*, and mingled with paintings in *Fresco*, expressing the finest of *Ovid's* Fables; and indeed, one cannot imagine any thing better invented, nor better Coloured; for *Perino* was a great Master of Colouring in *Fresco*.

The four Rooms that answer to these on the other side the Pallace, are likewise adorned and painted in the same Manner, but done by his Men upon the Designs he gave them, where many good painters have wrought; and particularly, one *Lucio Romano*, who excelled in *Grottesks* and *Stucco-Work*. In a word, the whole Pallace, to the very Closets, is entirely adorned by his hand and Designs.

Having finished this Pallace, the Prince was so extremely pleased with him, that he made him

him make *Designs* for his Hangings, in which were represented the Loves of *Dido* and *Æneas*, and the best part of the Stories of the *Eneides* of *Virgil*; likewise the Ornaments for the *Poops* of his Gallies, his Standards, or Flags, his Cloths of State which he adorned his Gallies withal, were all Designed by the same Hand. And now *Perino* might have reckoned upon being settled in *Genoa*, if a Fancy had not taken him to choose *Pisa* rather for the place to spend his Old Age in, that City pleasing him better; he therefore took a House there, and sent for his Wife from *Rome*; but he had not been long there, and begun some Work for the *Duomo*, which he was to have painted all with new Designs; when on a sudden, the Remembrance of some Amours he had left at *Genoa*, coming into his head, he left all, and returned thither: Prince *Doria* entertained him with the same good Reception he had found before, and set him to work; as many others of the Chief Citizens of *Genoa* did also; but the Capriccio to which *Perino*,

as most great painters, was now and then subject, took him again, and having some proposals made to him of returning to *Rome*, the Memory of that place under the Glorious Pontificate of *Leo the Tenth*, running likewise in his head, he accepted the proposal of his Friends, and went thither ; but he had soon reason to repent of his Folly ; for he was not only neglected by the Pope and Cardinal *Farnese* his Nephew, for many Months, but likewise, he had like to have lost his Arm by a Humour that fell upon it, and which cost him many hundreds of Crowns before it was Cured.

At last, Signior *Pietro Massioni*, having purchased a Chappel in the Church of the *Trinity* ; the Ceiling of which, and the chief-Altar piece were already done by *Giulio Romano* ; he agreed with *Perino* to paint the rest of the Chappel. Having contrived an Ornament part of *Grottesks*, part painted, and part in *Basso Relievo* : He drew two Stories ; the one of

of the *Piscina Probatice*, with good prospective
 in it; and the other, of the *Resurrection* of
Lazarus; to these he added the Stories of our
 Saviour's Curing the *Centurion's Daughter*;
 his driving the *Changers* out of the *Temple*; his
Transfiguration, and another Story; and up-
 on the *Pilasters*, he drew four Figures of
 the four *Prophets*; which really are as
 beautiful as 'tis possible for Figures to be;
 being most admirably proportioned, and
 thorowly finished; for he did all this
 Work with his own Hand. After this, he
 did little in *Rome*: but the Pope took such
 notice of this Work, that he ordered him a
 Pension of about six or seven pound a
 Month, only to look after the Pallace of
 the Pope, and that of the *Casa Farneze*:
 He being now much subject to a *Catarrhe*,
 or *Fluxion* upon his *Lungs*, was forced to
 employ others to carry on his *Designs*;
 which has very much injured them;
 as appears by what he did in C A S-

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T E L Saint A N G E L O, and other places.

It was *Perino del Vaga's* Misfortune, to have dissipated in Women and good Chear, the best part of what should have maintained him in his Old Age; of which Errour being now grown sensible, he to repair it, fell into another; which was, to make himself cheap, by undertaking any little piece of Work for a small Summ of ready Money; nay, often doing a world of things for the Pope's Officers, only that they might not molest him in the little payments he now and then got from Court; and they having found out his blind side, never let him want Employment; besides which, his Time being continually taken up by *Sculptors, Gravers, Joyners, Embroiderers, Guilders*, and such like Artists; all which he was to oversee, and he being besides Infirm, he had no other Comfort, but as often as he could, to get to the Tavern with a good Companion, and there drown his Sorrows in a Glasse of good Wine, that being

PERINO DEL VAGA. 351

a place he had much frequented all his Life time ; which, with some Disorders of *Venus*, brought him to his end, at the Age of forty seven years : He was Buried in the *Rotonda* at *Rome*, in the Chappel of Saint *Joseph* ; where *Josepho Lincio* a Physician, and his Intimate Friend and Son in Law, caused this Epitaph to be Graved.

Perino Bonacurtio Vaga, Florentino, qui Ingenio

& Arte singulari egregios cum pictores multos

tum plastas facile omnes superavit. Catherina

Perini, Conjugi ; Lavina Bonacurtia, Pa-

trici ; Josephus Lincius, Socero charissimo &

optimo fecere. Vixit Annos quadraginti septem,

Menses tres, Dies viginti unum : Mortuus est

Calend. Novembris, Anno Christi, 1547.

Perino ; who being him much inclined to

painting, placed him with Giovanni Bellini, at his

more painter of those days : The painter of

those parts, had not any statues

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The LIFE of
TITIANO
DA LADORE,

A
PAINTER.

Titian was Born at *Ladore*, a little Town upon the River *Piave*, in the Year 1480; the Name of his Family was *Vecelli*, of the best of the place; about ten years old, he was sent to an Uncle he had at *Venice*; who seeing him much inclined to painting, placed him with *Gian Bellino*, a famous painter of those days: The painters of *Lombardy* and those parts, had not any Statues
or

or Works of the Antients to draw by ; therefore to help themselves, they used to Design after the Life, but in a Manner so flat and stiff, that their Works had little or no Grace ; and *Titian* learned this Manner first, and was a great Proficient in it. But about the Year 1507, *Giorgione* being come to *Venice*, *Titian* admiring his Manner, full of Strength, left his old Master's way, and imitated this new one with so much success, that his pictures were often taken for *Giorgione's* ; which caused no small Emulation between them ; particularly, when *Giorgione* having undertaken one Front of the *Fondaco di Tedeschi*, the other was given to *Titian* ; for there he behaved himself so admirably, that one day, some Gentlemen of *Venice* meeting with *Giorgione*, and not knowing that any but himself was employed in that work, they gave him joy of his good success, particularly on that side towards the *Merceria*, telling him, that he had out-done that which was towards the *Canal Grande* :

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which so vexed *Giorgione*, that before the work was quite finished, he hid himself for several days in his House, and from that time forwards renounced all Friendship and Acquaintance with *Titian*.

Such beginnings could promise no less than an extraordinary Success in the Art ; particularly, if *Titian* had added that great Skill of managing Colours, the Study of *Designing* after the *Antique* ; for want of which, his Works are often defective in Correctness of *Design* : but however, the beauty of his *Colouring* is unimitable, no Painter having ever been so rare a Colourer of the Beauties of Nature in all kinds.

About this time *Gian Bellino*, *Titian's* Master, being dead, and having left a Story unfinished in the *Sala del gran Concilio* ; which is that, where the Emperour *Frederick Barbarossa* is upon his Knees before Pope *Alexander*, who puts his Foot upon his Neck : *Titian* undertook to finish it ; and having changed a great deal of his Master's *Design*, he drew there by the Life
many

many *Senators*, and others of his Friends then living, using in that the Liberty of a *Lombard Painter*; for it was not probable those Persons there drawn, could be present at the passage of the Story there represented. This piece was so well liked, that the Senate for a Reward, bestowed upon him an Office called *La Senzeria*, of about three hundred Crowns a year: which Office they always used to bestow upon the best *Painter* of their City, upon condition, that he shall make the *Doge's* Picture for the price of eight Crowns, to be payed by the *Doge* himself: Which Picture is to be placed afterwards in the Pallace of *St. Mary*.

About the year 1514, *Alphonso*, Duke of *Ferrara*, sent for *Titian* to finish likewise a Room which had been begun, and pritty well advanced by *Gian Bellino*: there remained two pieces to be done; which *Titian* showed all the Skill he could in: the one was a kind of *Baccanat*, or Dance, of Men and Women drunk and singing, amongst which is one naked Woman asleep, of such exquisite Beauty, that she

seems to be alive : and in this piece *Titian* wrote his Name : the other contains a great many *Cupids* and *Boys* in different Aptitudes, about an Altar that has the Statue of *Venus* upon it.

Upon the Door of an Armory *Titian* drew likewise the picture of our Saviour, to whom a *Jew* is showing the piece of *Cæsar's* Coyn ; which Head, and the pictures mentioned before, are reputed by all Artists the best things that ever *Titian* did ; and he was accordingly, most liberally rewarded by the Duke of *Ferrara*.

Being returned to *Venice*, he drew his famous piece of *Saint Peter Martyr* in the Church of *S. Giovanni Epolo* ; there you may see the Saint something bigger than the Life, fallen upon the Ground in a Wood, and attacked by a Souldier, who has so wounded him in the Head, that the horror of Death is painted upon his Face ; while his Companion flying, shows as much Apprehension in his ; in the Air are two Angels invironed with sudden
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Glory, which enlightens the Landskip; which is most admirable: and indeed, this piece is the most Celebrated of any he ever did, as being the best understood of all his Works.

In the Year 1530, *Charles the Fifth*, Emperour of *Germany*, being come to *Bologna*, *Titian* by the means of *Pietro Aretino*, his good Friend, was sent for to draw the Emperour; of whom he made an Admirable picture, all in Armour, and was rewarded with a present of a thousand Crowns: and not long after, being returned to *Wenice*, and having made there a most excellen piece of the *Anmuntiation*; for which *Titian* demanded five hundred Crowns; they for whom it was made, refusing to come up to his price, he, by the advice of *Aretin*, sent it as a Present to the Emperour, who sent him two thousand Crowns in Return.

Not long after, the same Emperour coming from *Hungary*, met Pope *Clement the Seventh* at *Bologna*, and there he again sent for
Titian,

Titian, who again made his picture, and that of Cardinal *Hyppolito of Medicis* : both which are preserved among the Duke of *Florence* his Rarities. He drew likewise at the same time, *Alphonso Davalo's*, Marquess *Del Guasto*, and his Friend *Pietro Aretino* : and here he was brought to the presence of *Frederick Gonzaga*, Duke of *Mantoua*, whose picture, and his Brother the Cardinal's he likewise made ; the Duke carried him to *Mantoua* ; where he made the Heads of the Twelve *Cæsars* ; under every one of which *Giulio Romano* made afterwards a Story.

In the Year 1546, he was invited to *Rome* by Cardinal *Farnese* ; whose picture and the Pope's, with that of Duke *Octavio of Parma*, he drew at length ; and they are admirable pieces. While he was at *Rome*, being one day visited by *Michael Angelo* and *Vassari*, he showed them a *Danae*, a most dilicate Naked Figure for Colouring and Tendernefs, but not perfectly well Designed ; which made *Michael Angelo* say afterwards, that if *Titian* had had his Beginning in the School of *Rome*, he would have proved the greatest Painter of his Age ; having
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TITIANO DA LADORE. 359

a great *Genius*, and much Spirit and Vivacity, but he wanted *Correctness*. He was highly rewarded by the Pope for his pains, and returned well satisfied to *Venice* ; but something astonished at the Works he had seen of the *Roman and Florentine Painters*.

He was now called upon once more to draw the Emperour, who was grown Old ; and he did it admirably, insomuch that the Emperour Knighted him, and assigned him a Pension of two hundred Crowns a Year upon the Chamber of *Naples*. He made some alteration in his Manner about this time, it being very different from what he did when he was Young ; for his first pictures are done with most incredible diligence, so as they will bear being looked upon near, and yet show well at a distance too ; but the Works he did about this time, are so full of Strokes and Spots, after a certain bold Manner, that they seem nothing near, but look very well at a distance. Which Manner of his several *Painters* endeavouring to imitate, have made very
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gross, coarse pieces. This way, though it seems easie, is the most laborious of all ; but it is made to hide the pains of the Artist.

To enumerate here all his Works, were endless ; for there was hardly a person of any Eminence in *Italy*, whose picture he did not do : he also made many pieces for the King of *Spain*, *Philip the Second* : the chief of which is a *Cena Domini* with the twelve Apostles, being a great piece of seven yards long, and most extraordinary Beauty.

He worked with Vigour and Spirit till he was about threescore and six years Old : but it is to be wished that he had given over then ; for what he did afterwards was far short of those done before. He was of a most admirable Constitution, having never been sick in all his Life time, and he never knew any Disgraces of Fortune, but was always healthy, pleasant, and happy : his House was the resort of all the Ingenious, and of the people of the best Quality, he himself being extreamly well Bred, and Courteous. His pictures were
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payed at what Rates he pleased ; so that he lived Easie and Rich : he has adorned all *Italy*, and many other parts of *Europe*. with his Works, which are innumerable ; and which was more singular, never had any Competitor in *Venice*, either to give him Jealousie or Disturbance ; and those few that pretended to it, he easily overcame, having all the Nobility and Wits on his side ; to some of whom he taught his Art ; as particularly, to a very fine Gentleman called *Gian Maria Verde Zotti*, who had learned to do Landskips admirably under him ; and he has two of the best pieces of *Titian's* doing, to wit, an *Apollo* and a *Danae*.

Though a great many did work under *Titian*, yet there were but few that attained to any great Perfection : he that best imitated his Manner, was one *Paris Bondone*, whom *Titian* was most afraid of, and turned him out of Doors when he was but eighteen years Old, seeing how likely he was to Supplant him :

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He nevertheless continued in *Venice*, and imitated, not only *Titian's*, but *Giorgione's* way perfectly. The best piece of his doing, is a Story in the School of Saint *Mary*, at *St. Gian y Polos* : it is, when a Fisherman presents the Signoria of *Venice* with Saint *Mary's* Ring ; there are very fine Buildings in Prospective, round about which sits the whole Senate, with the *Doge* ; and among the Senators, there are a great many of them done by the Life, of extraordinary Beauty : the piece is in *Fresco*, and got *Paris Bondone* great Reputation.

The LIFE of
DONATO,

A

Florentine Sculptor.

DOnato, who was likewise called Donatello, and subscribed himself so in some of his Works, was Born at Florence, in the Year 1303, and applying himself to the Art of *Designing*, proved, not only a most excellent *Sculptor* and *Statuary*, but likewise was very intelligent in *Perspective*, *Architecture*, and all manner of *Stucco-Work* : His Works have so much Design, Truth, and Grace in them, that they seem with reason, to be liker the best things of the Greeks and

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Romans, than of any others : Which without difficulty, gives him the first Rank among the *Sculptors* ; he was the first that understood how to put Story in Use in *Basso Relievs* ; in which he showed so much Ease and Mastery, that he may be said to have had the true understanding of that part of *Sculpture*. So that not only in his Life time, but even in our Age, none have come near him in that kind.

Donato was brought up from a Child in the House of *Ruberto Martelli*, and for the sweetness of his Temper, and the excellency of his Genius, was not only always beloved by him, but also, by all that Noble Family.

He wrought many things while he was Young ; but that vyhich first made him known, vvas the Annuntiation of the Angel to the Virgin *Mary*, all of Grey Stone ; vyhich is upon the Altar in the Chappel of the *Cavalcanti* in *Sancta Croce* in *Florence*. This he adorned vwith a Border of *Grotesk-Work*, adding to it six boys, vvho hold *Festoons* of Flowers, and

and seem to hang together out of fear of falling from so high a place; but particularly, he shovved great Art in the Figure of the Virgin, vvho something frightened vvith the sudden apparition of the Angel, turns herself to vvards him vvith a fearful Modesty, and in her Countenance is all that Humility and Gratitude vvhich so great a Favour must needs fill her vvith. The Drapery both of our Lady and the Angel, is made in Masterly Foldings; in vvhich *Donato* vvvas already aiming at the great Art of the Antients, vvwhose Foldings are so Skilful, that though they are made to hide the Naked, yet they seem to discover it.

In the same Church, near the Story painted by *Taddeo Gaddi*, he made a *Crucifix* of Wood, in vvhich having taken an infinite deal of pains, and being pleased vvith it as a rare thing, he shovved it to *Philippo Brunelleschi*, an Architect, his Intimate Friend, desiring his Opinion of it; *Philippo*, vvwhose Expectation had been raised by the vvords of *Donato*, smiled

led a little at the sight of it, finding it much below the Excellency *Donato* had given it; which being observed by *Donato*, he begg'd of him, that he would, according to the Friendship that was between them, tell him truly his Opinion of it: to which *Philip*, who was very frank in his Nature, answered, that his Opinion was, that he had put upon the Cross the Body of some Peasant, and not one like our Saviours, who 'tis probable, was the most perfect, and finest shaped and proportioned of any that ever was Born. *Donato* seeing himself smartly touched instead of Commendations, which he expected, could not forbear replying, that it was not so easie to make a *Crucifix* as to Judge of one; and that if *Philippo* had tryed, he would then think his *Christ* a *Christ*, and not a *Peasant*; therefore, said he, take a piece of Wood, *Philip*, and try. *Philip*, vvithout replying, let the Discourse fall; and being come home, betook himself secretly to vvork a *Crucifix*, and in some Months finished it,

it, having strove to surpass *Donato*, that he might justify the Judgment he had made of his. This done, one Morning he invited *Donato* to Dine with him, who accepted the Invitation ; and as they were going together, being come to the old *Market-place*, *Philip* bought some little things for Dinner, and giving them to *Donato*, desired him to go before, and he would follow as soon as had dispatched a little Business, which would be presently done : *Donato* did so, and being come into the House, the first thing he saw in a low Room, was a *Crucifix* placed in a very good Light ; having considered it a while, he found it so well finished, and perfect in all kinds, that being seized with Astonishment, he opened his hand, and let fall the Apron where were the Eggs and Fruit, continuing still his Admiration without minding them : upon which *Philip* coming in, said smiling, What do you mean, *Donato* ! What shall we have for Dinner to day, now you have let it all fall upon
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the Ground? I for my part, said *Donato*, have had my share already, but no more words; I must own that it is thy Gift to make a Christ, mine to make a Peasant.

Donato made likewise in Saint *John's* Church in the same City, the Sepulture of Pope *John Coscia*, who was Deposed from the Popedom by the Council at *Constance*: *Cosimo* of *Medicis*, in whose House this Pope lived and died, caused *Donato* to make this Tomb. He made the Figure of the dead Pope in *Bronze*, and the Statues of *Hope* and *Charity* in *Marble*; and *Michelozzo* his Schollar made that of *Faith*. Over against this Work in the same Church, is a *Mary Magdalen* of Wood, so admirably well done, as being consumed with her Pennance and Hardship, that she appears nothing but Skin and Bone; and is a Master-piece of *Donato's*. He worked as much with his Brain as with his Hands; for he made his Figures so to the Place and Light where they were to stand, that out of it they did not seem half so Beautiful

tiful ; whereas on the contrary, we see many other *Artists*, who make things very fine in their Working-Rooms, which being removed from thence, appear worse a great deal.

He made for the COMPANY of *WEAVERS* the Statue of Saint *Mark* the Evangelist, and it was at first undertaken by him and *Bruneleschi* together ; but at last, by the consent of *Bruneleschi*, he finished it alone ; this Figure was wrought with so much Judgment, that being upon the Ground, and not placed where it was to stand, it had like to have been refused by the Masters of the Company, for want of Skill to understand its true Beauty : but *Donato* perswaded them at last, to let him set it up, telling them, that he would take some more pains with it when it was up, and did not doubt but to please them ; accordingly, he made a Scaffold, and covered the Figure for a Fortnight, as if he had been at work about it ; at the end of which time

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he opened it, and filled every body with admiration at the Excellency of it.

He made likewise in the Front of *Sancta Maria del Fiore*, four Figures of about five Palms high : two of which, made after the Life, are in the middle ; and one is *Francesco Soderini*, who was then a Young Man ; and the other, *Giovanni di Barduccio Cherichini*, Nick-named *Il Zuccone* : and it being as fine a thing as any *Donato* ever made, he was likewise so much pleased with it, that when he had a mind to be believed in any thing he said, he would, instead of affirming it by an Oath, say only, *By the Love I bear to my Zuccone* : and while he was working of it, being often pleased with his success in that Statue, he would stand and look upon it, and then say these words in *Italian*, *Favella or su Favella, O ti venga il caca sangue* : Which is in *English*, *Speak, a Plague take thee, speak.*

For the Lords of the City of *Florence*, he made in Cast-Mettal, the Story of *Judith* cutting off *Holofernes's* Head ; and in the Looks of

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Judith it was easie to see the greatness of her Mind, and the Assistance from above; as likewise in the Air of *Holofernes*, oppressed with Wine, Sleep, and Death, the spreading of a *Faintness* all over upon the decay of his Spirits, which made his Members look weak and languish'd: The Basis likewise is a *Balusted* of *Granite-Stone*, of a plain Order, but very graceful. *Donato* was so pleased with this piece, that he wrote his Name under it in these words, *Donatelli Opus*: Which he had not done yet to any other piece of his.

He made many things for the Family of *Medicis*: *Cosimo* of *Medicis*, who was then the Head of that Family, employing him continually. 'Tis reported, that by the Recommendation of *Cosimo*, he made a very fine head of *Bronze* for a *Genouese-Merchant*, and made it very thin, and polished it, because it was to be carried a good way: when it was finished, *Donato* and the Merchant not agreeing about the Price, the thing was referred to *Cosimo*,

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who the better to view the Head, placed it in his Court upon a *Marble Balustead* that looked down into the Street; and desiring to make up the difference between them, he found the *Genouese* far from Reason on his side; and arguing, that what he offered already, would amount to above half a *Florin* a day for the time that *Donato* had been about it; which he *thought* was enough for a man of his Sort. *Donato* at this was transported with Anger, and turning to the Merchant, told him, that in a minute he could spoil the work of a whole year; and thereupon struck the Head so, as it fell over into the Street, and broke in twenty pieces. The Merchant then repenting of his foolish *Parcimony*, offered him twice as much to make another: but *Donato* obstinately refused it, telling him that Statues were not to be bought by the Days-work, nor by the Pound, as other Merchandize. And though *Cosimo* himself joyn'd his Intreaties to the Merchant's, yet he could not prevail with him to make another Head.

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In the Family of the *Martelli* there are many Stories of *Marble* and *Bronze* of his doing ; but particularly, a *Saint John* of *Marble*, of three *Palms* high, and perfectly finished by him : it was reputed by them so rare a piece, that it was made a *Fidei Commissum* : so as it can never be Sold or Mortgaged by any of the Family : And this they did to perpetuate the Memory of the mutual Kindness that was between *Donato* and that Family, under whose Roof he had been Bred, and learned his Profession.

Much about this time, the City of *Venice* having heard of the Fame of *Donato*, sent for him to make something in the Honour of *Guatema Lata*, a Citizen of *Padoua* : and accordingly, he made the Horse and the Figure upon it which is in the place of *Saint Antonio* ; where he equally Succeeded in expressing the Courage and Boldness of the Rider, with the Fierceness and Mettle of the Horse. And though the Figure be of Cast-Mettal, and large, yet in Motion, Design, Art, Proportion, and Diligence,

gentle, he appears equal to any of the Antient Artificers, and far surpassing all those of his Time, who were astonished at the greatness of his Genius: the City of *Padoua* used all their Endeavours to make him their Citizen, and oblige him to settle amongst them; which to obtain, they agreed with him to make the Story of the Life of Saint *Anthony*, of *Basso Relievo*, upon the Border of the great Altar: which he performed with such variety of Composition, and such an abundance of *Figures* and *Perspectives*, that the Masters of the ART do this day admire them.

While he was at *Padoua*, a *Florentine* Priest, who was Chaplain to a *Nunnery*, desired him to make a Saint *Sebastian* of Wood for their Church; and at the same time brought him an old, ill favoured, mishapen thing, desiring him to make it like that: which he endeavouring to do, to humour them, could not help nevertheless, the showing some Mastery in

in it, though it were as like the old one as possible. Many other Works he did at *Padoua*, where he was continually admired and applauded; which made him resolve to return to *Florence*, saying, That if he should stay any longer in a place where he heard nothing but high Commendations of himself, he should forget all that he had ever learn't; therefore he would go home, that he might hear himself blamed sometimes; that being the greatest Spur an Artist could have to Improvement.

Being returned to *Florence*, he wrought an Infinity of excellent things in all kinds, both in *Marble*, *Wood*, *Stone*, and *Bronze*: the chief of which are in the House of *Medicis*, and those of other of the Nobility. It may truly be said of him, that he was the Father of *Sculpture*, being the first that brought the Works of the *Antients* in Repute, and sought them out where they lay neglected, taking the pains to mend them and set them in order, as he did with his own hand all.

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In a word, *Donato* was so excellent in all the parts of a great *Sculptor*, that he deserves the highest Commendations ; and the rather, because in his time there were very few *Antiquities* discovered. He was, as to his own Disposition, the most Obliging and Generous that could be, not valuing Money in the least ; for he used to put that which he received into a little Basket, which hung fix'd to the *Ceiling* by a Pully ; and there any of his Friends and Schollars used to take what they wanted, without so much as acquainting him with it : therefore when he grew Old, and not able to work, he was fain to accept of the Generosity of *Cosimo* of *Medicia*, and other Friends. 'Tis said, that *Cosimo* dying, recommended him to his Son *Piero* ; who being very careful to execute his Father's *Will*, bestowed a little *Countrey Farm* upon him, which he might very well live out of : and *Donato* was overjoyed at it, thinking that now he was provided for, and needed not to fear Starving :

His buriall was in the church of S. Donato

Starving ; but for all that, he did not keep it above a Year before he gave it back again to *Piero* by a publick Contract, saying, he would not loose his Quiet ; which he must do if he kept it ; for every two or three days, the *Farmer* was at him for some Dammage or Reparations ; sometimes the Wind had untiled the House, sometimes his Cattle was pounded or died : To all which *Donato* not being used, resolved to be rid of him and the Land together. *Piero* of *Medicis* laughed heartily at his Complaints, and taking the Land again, assigned him a *Rent-Charge* of the same value upon his *Bank* at *Florence* ; which was paid him every Week to his great Content : and so he made an end quietly of his Old-Age, in the eighty third year of his Life, and in the Year 1466.

He was Buried in *San Lorenzo*, next to the Body of *Cosimo di Medicis*, being very honourably Interred, and Accompanied to his Grave by all the *Artists*, and the best part of the People of the City.

One thing I must not forget to tell of him in his last Sickness ; which was, that some of his Relations came about him, to perswade him to leave them a little Countrey House and Land, of a very small Value, which he had near *Prato*, telling him, he ought in that to gratifie them, as being next a Kin to him : *Donato* hearing them out, told them, that he was sorry he could not oblige them in their Request, being resolved to bestow it upon the poor Countrey-Man who had always looked to it, and endured pains enough about it : Thinking that a more reasonable Disposition, than to give it them for a Visit which they now made him when he was a dying, to no other end than to get what they could out of him.

As for all the things belonging to his Art, he distributed them among his Schollars ; the famousst of which were, *Bertoldo*, a *Florentine* Sculptor, *Il Rosellino*, *Desiderio*, and *Vellano di Padoua*. And indeed, since his Death, who ever has aimed at excelling in *Relievo*, must have studied

studied his Works ; the number of which is so great, that no Artist ever wrought so much as he did ; which was a great happiness for *Sculpture* ; the great variety of his undertakings being so many Lessons of all kinds in that Profession ; in which he showed both Invention, Design, Practice, Judgment, Strength, Sweetness ; and in a word, all the parts of a Divine and Wonderful Artist.

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